

AUGUST 25, 1951

MOTION PICTURE HERALD

*Federal Judge Defends
Clearance and Runs
In Los Angeles Suit*

175 Features Go to TV

Movietime to Run Year

REVIEWS (In Product Digest): SATURDAY'S HERO, PEOPLE AGAINST DYKES, YOU NEVER CAN
TELL, THE HIGHWAYMAN, CRIMINAL LAWYER, CHAIN OF CIRCUMSTANCES, BYTES, SPRINGS

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"THE GREAT CARUSO"

GREAT!

"97% Will Recommend"



"SHOW BOAT"

GREATER!

"98% Will Recommend"



**"AN AMERICAN
IN PARIS"**

GREATEST!

"98.1% Will Recommend"

Yes, the audience-reaction poll by Film Research Surveys gives "AN AMERICAN IN PARIS" the highest "Will Recommend" mark in the history of M-G-M musicals. A typical neighborhood audience at the Loew's 72nd Street Theatre Sneak Preview last week confirmed all the advance word-of-mouth about M-G-M's magnificent new Technicolor musical. This mighty attraction will have its World Premiere at Radio City Music Hall. Watch! Wait! Again M-G-M gives your industry something to be proud of!



M-G-M Presents
**"AN AMERICAN
IN PARIS"**
To The Music Of
GEORGE GERSHWIN
Starring
GENE KELLY
And Introducing
LESLIE CARON
with
**OSCAR GEORGES
LEVANT GUETARY**
NINA FOCH
COLOR BY **TECHNICOLOR**
Story and Screen Play by
ALAN JAY LERNER
Lyrics by **IRA GERSHWIN**
Directed by **VINCENTE MINNELLI**
Produced by **ARTHUR FREED**



TIP-OFF!

Also screened at the Preview: "Car of Tomorrow" an M-G-M Technicolor cartoon short subject. A riot! Get it fast! Produced by Fred Quimby.

Be there Sept. 10th!



TRADE SHOWS!

It is obviously to the benefit of showmen to attend Trade Shows of musicals produced by a company with such a record of success in this field. M-G-M's "TEXAS CARNIVAL" is box-office dynamite. Not since "Neptune's Daughter" have you seen such an attraction! Your attendance is sincerely invited.

ALBANY—9/10—2 P.M.
20th-Fox Screen Room
1052 Broadway
ATLANTA—9/10—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.
BOSTON—9/10—2 P.M.
M-G-M Screen Room
46 Church Street
BUFFALO—9/10—2 P.M.
20th-Fox Screen Room
290 Franklin Street
CHARLOTTE—9/10—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street
CHICAGO—9/10—1:30 P.M.
H. C. Igel's Screen Room
1301 S. Wabash Avenue
CINCINNATI—9/10—4 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street
CLEVELAND—9/10—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue
DALLAS—9/10—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street
DENVER—9/10—2 P.M.
Paramount Screen Room
2100 Stout Street
DES MOINES—9/10—1 P.M.
20th-Fox Screen Room
1300 High Street
DETROIT—9/10—1:30 P.M.
Max Blumenthal's Sc. Rm.
2310 Cass Avenue
INDIANAPOLIS—9/10—1 P.M.
20th-Fox Screen Room
326 North Illinois Street
JACKSONVILLE—9/10—8 P.M.
Florida State Screen Room
128 East Forsyth Street
KANSAS CITY—9/10—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street
LOS ANGELES—9/10—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—9/10—12 Noon
Paramount Screen Room
362 So. Second Street
MILWAUKEE—9/10—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue
MINNEAPOLIS—9/10—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue
NEW HAVEN—9/10—2 P.M.
20th-Fox Screen Room
40 Whiting Street
NEW ORLEANS—9/10—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street
NEW YORK, N.J.—9/10—2:30 P.M.
M-G-M Screen Room
639 Ninth Avenue
OKLAHOMA CITY—9/10—1 P.M.
20th-Fox Screen Room
10 North Lee Street
OMAHA—9/10—1 P.M.
20th-Fox Screen Room
1502 Davenport Street
PHILADELPHIA—9/10—11 A.M.
M-G-M Screen Room
1233 Summer Street
PITTSBURGH—9/10—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies
PORTLAND—9/10—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street
ST. LOUIS—9/10—1 P.M.
B'anco Art Theatre
3143 Olive Street
SALT LAKE CITY—9/10—1 P.M.
20th-Fox Screen Room
216 East First Street, South
SAN FRANCISCO—9/10—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street
SEATTLE—9/10—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue
WASHINGTON—9/10—2 P.M.
RKO Screen Room
932 North Jersey Avenue, N.W.

M-G-M presents "TEXAS CARNIVAL" starring ESTHER WILLIAMS • RED SKELTON • HOWARD KEEL • with Paula Raymond • Ann Miller • Keenan Wynn • Tom Tully
Color by TECHNICOLOR • Screen Play by Dorothy Kingsley
Story by George Wells and Dorothy Kingsley • Music by Harry Warren • Lyrics by Dorothy Fields • Directed by Charles Walters
Produced by Jack Cummings



SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

CAPTAIN HORATIO HORNBLOWER

COLOR BY
TECHNICOLOR



SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

On Moonlight Bay

COLOR BY
TECHNICOLOR



SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

JIM THORPE-ALL AMERICAN



SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

Force of Arms

SILVER ANNIVERSARY
Next!
OF TALKING PICTURES

N
D

ELIA KAZAN

STARRING

VIVIE

KIM HUN

FRANK

DIRECTED BY ELIA

WARNER BROS.

"A Streetcar Named Desire"



KIM CATTRALL AND MARLON BRANDO

SCREEN PLAY BY TENNESSEE WILLIAMS

PRODUCED BY JACQUES HAZAN
DIRECTED BY JACQUES HAZAN
DISTRIBUTED BY WARNER BROS.

THERE'S A FORTUNE FOR YOU IN

A MILLIONAIRE FOR *Christy*



THE TRADE SAYS:

"AUDIENCES ON THE PROWL FOR BRIGHT ESCAPIST ENTERTAINMENT WILL FIND THIS RIGHT UP THEIR ALLEY. AUDIENCES GENERALLY SHOULD HAVE A GOOD TIME, WITH BOXOFFICE RETURNS REFLECTING THIS HAPPY SITUATION."
—*Film Bulletin*

"ABOUT AS ROLLICKING AS ANY EXHIBITOR COULD HOPE FOR."
—*M. P. Daily*

"THE FILM FAN WHO SEEKS ONLY DIVERTISSMENT WHEN HE RELAXES IN A THEATRE SEAT AFTER A HARD DAY AT THE OFFICE IS SURE TO FIND THIS UNINHIBITED ROMANTIC COMEDY TO HIS LIKING."
—*M. P. Herald*

"THIS IS HOLLYWOOD'S GREATEST YEAR FOR BRILLIANT MOVIES. FILM DOM ALREADY HAS SUCH OUTSTANDING CLICKERS AS THE GREAT CARUSO, SHOW BOAT, THE THING, PEOPLE WILL TALK, THE FROGMEN, JIM THORPE, ALL AMERICAN, RHUBARB, 'A MILLIONAIRE FOR CHRISTY' A PLACE IN THE SUN, HERE COMES THE GROOM AND QUO VADIS."
—*Jimmy Starr*

—*M. P. Herald Express*



CHRISTY SAYS:

"I look good...from every SHOWMANSHIP angle!"

"My potentialities are enormous... FULLY PACKED and BIG BOX-OFFICE!"

"I'M GOOD FOR A LONG ENGAGEMENT IF YOU DO THE RIGHT THING BY ME!"

FRED MacMURRAY • ELEANOR PARKER
A MILLIONAIRE FOR
Christy!

with RICHARD CARLSON • UNA TERRELL
CHRIS PIN MARTIN • DOUGLAS DUMBRILLE • KAY BUCKLEY
Produced by BERT E. FRIEDLOS • Directed by GEORGE MARSHALL
Screenplay by KEN THOLLUND • Original Story by ROBERT HARARI • MARY VICTOR YOUNG • A THOR PRODUCTION • RELEASED BY CENTURY-FOX

FLASH!

watch for big news soon on Tremendous Ohio saturation preme!

There's No Business Like 20 Business!

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 8

August 25, 1951



The Clearance Headache

SOME light on the legal aspects of the clearance problem was given in the decision last week by U. S. District Judge Leon R. Yankwich in Los Angeles in a case brought by Fanchon & Marco against the major distributors. Judge Yankwich upheld the legality of clearance—"No cases exist which hold that the system, *in itself*, is a violation of anti-trust laws. To the contrary, all the decisions which have come from the higher courts postulate the legality of these restrictions, condemning only unreasonableness in the preferences."

The very nature of film distribution makes some kind of clearance necessary. Obviously a picture can play only a limited number of simultaneous engagements. Even if it were financially feasible, it would be undesirable to supply a print simultaneously to every theatre that might wish to play a particular feature. Apart from other important considerations, blanket release would give no opportunity for the development of the most potent stimulant to the box office of word of mouth publicity.

Judge Yankwich not only approved of the use of clearance in general but also found the clearance pattern or system in Los Angeles to be legal, "... the system of runs and clearances as it functions now in the Los Angeles area is not only necessary, but is also, in all respects, a reasonable attempt to solve a difficult and exacting problem."

WITHOUT attempting to comment in any way on the merits of the case before Judge Yankwich (Fanchon & Marco will probably appeal) the court's decision seems to underline the need for the industry itself to work out sensible solutions to local clearance problems. If Judge Yankwich's theory is upheld, the courts will support "reasonable attempts" to set up and maintain systems of runs and clearances.

Judge Yankwich made clear what those within the industry have always known—one change of clearance leads to many others. He wrote "... any change (in clearance) affects others similarly situated, be they multiple owners (circuits) or independent operators. Even a single change begins a chain reaction which runs its course, and, in time, affects more than the theatres involved in the particular change at the particular moment. Consequently, we are not confronted with a situation that is static or is brought about by design or concert on the part of the defendants to keep it so by illegal means. We are met with a situation which is in flux and which must be considered, not in the light of what the particular defendant may have done before the court interdicted certain of their practices, but in the light of what they have done *since* and are doing today."

In conclusion the Judge pointed out that the function of the court was "to protect the competitive freedom of interstate commerce ... to keep the stream of commerce clear of monopolistic practices" but not "to secure a better bargain for a dissatisfied exhibitor."

Clearly illegal practices must be done away with and penalties for proved illegal actions must be paid. However, the more clearance and other trade practice problems that may be solved within the business, the better for all branches. It is impossible to show the adverse effect of industry bickering on

attendance. But it is certain that litigation does not help public relations.

In areas where the clearance situation is a source of contention and is breeding litigation now is the time for renewed efforts to find a solution. It cannot be expected that the courts can handle effectively what is after all an internal problem. Past experience has shown that clearance imposed by distributors may be illegal. Some industry lawyers believe that "patterns of clearance" may be mutually worked out by exhibitors and distributors. Judge Yankwich's opinion seems to support that viewpoint. The matter should be explored further. One possible approach would be to form local clearance groups composed of an equal number of truly representative distributors and exhibitors, presided over by an impartial chairman from outside the industry.

■ ■ ■

50 Billion Man-Hours

WHILE preparing some remarks for a round table on "Motion Pictures and Leisure Time" broadcast Sunday, August 19 over the American Broadcasting Company radio network, this writer made a calculation of the "man-hours" spent annually by the men, women and children of the world seeing entertainment motion pictures. The total came to a surprising and impressive figure—50,000,000,000 hours. That is a reasonable approximation based on the U. S. Department of Commerce total of 100,000 theatres throughout the world, industry estimates of attendance and average program length. The 50 billion man-hour figure forcibly illustrates the magnitude of the motion picture's annual audience. Critics who assert that television—or anything else—is killing the motion picture industry might be asked to comment on how so much support could be given to anything but a healthy attraction. Also significant is the fact that every person who helps make up that enormous total of hours willingly pays for the privilege of attending a theatre, confident, on the record, that he will receive good entertainment value.

■ ■ ■

Q The cleverest and most effective answer thus far to *Life* magazine's blast against the motion picture industry is a two page advertisement prepared by Mr. Charles Einfeld, vice-president and director of advertising and publicity for Twentieth Century-Fox and appearing in this issue of the Herald. Mr. Einfeld took the format of the opening spread of the *Life* article and told of the smashing success of "David and Bathsheba" in the very style the magazine used to assert that the industry was dying.

■ ■ ■

Q Exhibitors around the world plagued by screen quotas will applaud the fight of the well known British showman, Mr. B. T. Davis of Birmingham. Many share his belief that government should not dictate all phases of motion picture activity. Mr. Davis had failed to fulfill the British screen quota and pleaded as a defense the unavailability of films suited to his audience. Finding in the exhibitor's favor, the judge remarked that the audience in question "did not want anything educational, artistic, clever, learned or 'high falutin'".

Letters to the Herald

Order in the House

TO THE EDITOR:

We certainly do need lots of help in the exhibition end of our business these days. I am sure it is a widespread problem and not limited to my particular situation—that of order in the theatre.

No doubt our drive-in has contributed to this condition in no small way: People there can discuss the picture or the day's problems loudly and strongly and then attend a regular house and carry over these bad manners of distracting and annoying their neighbors. The complaint is not limited to teenagers and children anymore—it is a general audience situation.

I attended a theatre in Denver, Colorado, recently and that big house was run like an old nickelodeon that my brother operated back in those days when we were really in the shooting gallery class. There was no order, terrible service and generally bad operation. And the house was one of the finest and most expensive in construction and equipment in the country.

So how about giving a little thought to us fellows who want to run the type of theatre that people want to attend again and again? I am sincerely interested in knowing what other exhibitors think on this subject; one that is vital to the survival of the conventional house.—*J. R. WILLS, Loma Theatre, Socorro, New Mexico.*

Control Drive-ins

TO THE EDITOR:

My main problem concerns drive-in theatres. While I am not afraid of them it worries me when they use bad judgement in choice of location (too near indoor theatres), the policy of big double features, free admissions and other unfair practices. I think they should be controlled.—*CARL NETTEL, Juno Theatre, Juneau, Wisconsin.*

For Star System

TO THE EDITOR:

It is my opinion that the public is definitely still interested in star names, when the story and plot of the picture are strong enough for the star.

No movie star, regardless how great, can carry a weak and foolish story into a money-making movie. I would compare the making of a picture with the baking of a cake. You must have the right kind of ingredients in

order for a cake to come out saleable. The same applies to a movie. You must have the right ingredients—that is, the right established stars, new exciting personalities, and strong different stories.

There is no hard and fast rule which you would advertise first. In some instances it might be the story, in other instances it might be the star. However, what we do need is a combination of new and different plots, old stars co-starring with new exciting personalities, and plots and stories that haven't been done many, many times before. *BERNARD W. LEVY, Amalgamated Buying Service, Inc., New Haven, Connecticut.*

Dependable

TO THE EDITOR:

During my five years in the motion picture industry as usher to assistant manager, no other one thing kept me as well informed about the business as did your wonderful magazine. From it I extracted knowledge and ideas that I would surely never have received elsewhere. Now, serving in the Air Force, I will have to depend on *MOTION PICTURE HERALD* more than ever to keep me abreast of the theatre world. Even though my experience in entertainment got me into the Air Force Special Services Entertainment and Recreation, I'll still need my dependable copy of your magazine to furnish me with up-to-the-minute news of the motion picture industry for my four year enlistment.—*Pfc. EDWARD M. SLOAN, JR., Shaw Air Force Base, South Carolina.*

Cheap

TO THE EDITOR:

I think it's mighty cheap of a popular magazine like *Life* to put the movie industry on a spot. We have tough enough times by being bothered with various types of taxes, and competition from television.—*MOE BARNEY, Barney's Theatre, Petersburg, Virginia.*

How Small is Small?

TO THE EDITOR:

We read many articles regarding "small town theatres" and generally find that they refer to a place having a population of 15,000 to 20,000. We call them small cities. Apparently too few in the industry have any knowledge of theatres in towns of less than

2500. How about the many hundreds of theatres in towns of less than 1000, or in towns as small as 300, 400 and 500? They are mighty important in their respective communities too and to the industry if we can only see it. We must remember that a chain is no stronger than its weakest link in any situation.

These small theatres are closing by the dozens but we don't hear much about them. Just let some of our theatres in the big cities have half of their problems and it would be in every trade paper in the country almost immediately.

Some of their problems are waiting six months to a year behind nearby theatres to play off a product... paying film rentals which amount to from 50% to even over 100% of the take... working seven days a week... performing every duty from buying product to being the janitor.

Let's tie in and help the little fellow before so many stones are missing from the foundation that the whole structure collapses and is wrecked!—*MYRON E. KLUGE, Pioneer Theatre, Silver Creek, Nebraska.*

Dark and Untrue

TO THE EDITOR:

The recent story published in the *Life* magazine certainly painted a very dark picture for the outlook of motion picture theatres, when actually it is not the true picture.—*PETE PANAGOS, Alliance Theatre Corp., Chicago, Ill.*

One Organization

TO THE EDITOR:

I feel that all exhibitor organizations should be merged into one, keeping a few of the best men in each to run it. They should devote their primary efforts to selling the movies and the importance of theatres through a tremendous nation-wide advertising campaign using all the known media to supplement their regular advertising.—*J. R. DENNISTON, Monroe Theatre, Monroe, Michigan.*

Cross Section

TO THE EDITOR:

Your "Letters to the Herald" page is a very interesting one. I feel it is a true cross section of industry opinion.—*M. SHAPIRO, Rivoli Theatre, Roxbury, Massachusetts.*

MOTION PICTURE HERALD

August 25, 1951

ON THE HORIZON

Developments and trends that shape
the motion picture industry's future.

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sharply by Herman Levy Page 20

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global war of ideas Page 23

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► The industry is going to be in for a good deal of attention from magazines in the weeks ahead. It is to be hoped that much of it will be favorable. *Life* has scheduled for its September 3 issue publication of representative letters of complaint and answers by the editors. *Look* has been working on a constructive article and *Tide*, the advertising journal, is doing a piece on the original *Life* article and the film industry's reactions to it. *Coronet* in its September issue has a 16 page illustrated feature on "Milestones in the Movies," great pictures of recent years.

► If Canada should agree to drop its double taxation of earnings of U. S. film stars in Canada, as urged by the Senate Foreign Relations Committee, U. S. production there might rise, some industry officials think.

► As the tempo of defense production increases exhibitors will be receiving more calls for cooperation in scrap metal drives. At present theatres are asked to save all copper drippings. Success in this continuing drive will help to assure a sufficient supply of copper-coated projection carbons.

► Present indications are that the tight supply of Hollywood pictures may be eased somewhat. This week MGM announced that it will release 12 features in three months instead of the 10 in the same period last year. Paramount sometime ago increased its release schedule.

► It would seem that from here on into the indefinite future construction of new regular theatres will be permitted only where a compelling need can be shown such as necessity of providing recreation for defense workers or to service a new community. Of course, a sudden clearing up of international tension would alter the situation radically

but that possibility appears to be remote. As long as the defense program continues at the present planned rate, or an accelerated one, many metals will be in short supply.

► What the industry reaction is to Republic's sale of 175 features to television may shape the policy of the other major motion picture companies with respect to this type of deal for films which have played off in the theatres.

► Distributor sales and legal staffs currently are taking a sharp look at the decision of Federal Judge Leon R. Yankwich in Los Angeles which not only upheld clearance and runs as such but approved of clearance systems or patterns. His opinion, if upheld on appeal, may point the way to a solution of clearance problems in several areas. Ultimately agreement on clearance could cut down bidding.

► The motion picture industry will put extra effort behind the U. S. Treasury Department's bond drive in September and October to demonstrate once again what it can do in the way of public service. It is hoped that good work during this drive will be further evidence to demonstrate why the Department of Commerce should put the industry in its category of "essential."

► Should United Artists continue operations at the present level of rentals for the next several months the new management will be in a position to exercise its stock option long before previously anticipated. The company has a good, fighting chance to be in the black for 1951.

► The course of negotiations between the Screen Actors Guild and the producers scheduled to begin on September 17 will not only give a good indication of whether production costs will shoot up again but also whether the sale of old features to television could be profitable to the studios.

► No early action by the House Rules Committee is likely on the resolution by Rep. L. Gary Clemente (D., N. Y.) to investigate exclusive theatre telecasts of boxing.

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This week in pictures



PREMIERE IN NEW YORK, left, "David and Bathsheba," Darryl F. Zanuck 20th-Fox production opened to a record run (\$72,600 in six days) at the Rivoli theatre on Broadway.

ATTENDING the "David and Bathsheba" opening, below, are Al Lichtman, 20th-Fox director of sales; Mr. and Mrs. Spyros Skouras, and Mr. and Mrs. Ogden Reid, Jr. The opening at the Rivoli, Tuesday August 14 was a klieg-lighted and socialite-attended affair in the high tradition of Hollywood and Broadway.



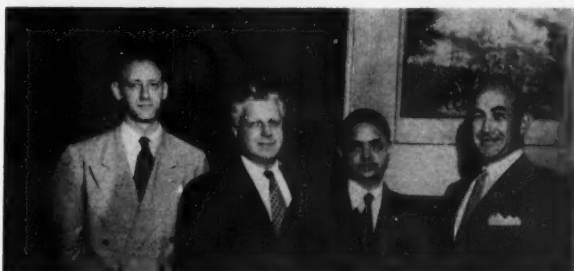
PREMIERE IN CHICAGO. Robert Mochrie, RKO Radio vice-president and general sales manager, rides a jeep with Brigadier General John McQueen as part of the exploitation for the world premiere of Edmund Grainger's "Flying Leathernecks" at the Woods theatre. A \$10,000 fireworks display and a giant parade were features.

PREMIERE IN HOLLYWOOD. Don Hartman, Paramount's supervisor of production, greets Shelley Winters and Farley Granger at the world premiere of Paramount's "A Place in the Sun" at the Fine Arts theatre.





WARNER BROS. district managers meet at the New York office to discuss autumn sales: From the left are: Norman Moray, short subject sales manager; Ben Kalmenson, distribution vice-president; Mort Blumenstock, advertising and publicity vice-president; John F. Kirby, southern division manager; I. F. Dolid; R. A. McGuire; Jules Lapidus, eastern and Canadian division manager; Bernard Goodman; Howard Levinson; Bill Brumberg; Haskell Masters, Canadian district manager; Ben Abner, Metropolitan branch manager; Hall Walsh, prairie district manager; F. D. Moore, central district manager; Robert Smeltzer, mid-Atlantic district manager; Norman Ayers, eastern district manager; Henry Herbel, west coast district manager, and Roy Haines, western division manager.



DEVADAS GANDHI, here to collect newsreel clips and amateur footage on his late father, Mahatma Gandhi, confers with members of the MPAA staff. Here are Alfred F. Corwin and Taylor Mills of the MPAA, Mr. Gandhi, and B. Bernard Kreisler, director of the MPAA advisory unit for foreign films.



CONFERRING on Movietime U.S.A. at an exhibitor meeting in Minneapolis. W. H. Workman, MGM exchange manager; Benjamin Berger, director of Northwest Allied; Stanley Kane, secretary of that unit, and Ted Mann, president; Harry B. French, president of the Minnesota Amusement Company, and Robert J. O'Donnell, national director of the Movietime campaign.

ROBERT E. LEONARD, right, city manager for Tri-States Theatres in Des Moines, with Mrs. Leonard and their family visits Charlton Heston, star of "Warbonnet," on the set at Paramount in Hollywood.



JUDGING the British Showmanship contest: W. Southan Morris, exhibitor; D. E. Griffiths, KRS president; J. E. Neatrou, publicity; Ralph Bromhead, administrator of the Better Business Committee; Charles Young, publicity; Lord Archibald, chairman of the Committee; Jack Hutchinson, liaison officer; T. E. Lewis, and Mrs. Jean Currier, NATKE, and Jack Prendergast, exhibitor.





STAR POWER of Marlene Dietrich and James Stewart, above, contribute to the suspenseful story of "No Highway in the Sky," the transoceanic tale powered for thrills and drama in October.

MUSIC CHARMS Cary Grant and Walter Slezak left in an off-stage moment from Darryl F. Zanuck-Joseph L. Mankiewicz comedy, "People Will Talk," hailed by critics as a "box office smash!" Jeanne Crain co-stars with Grant.

CAMERA SET-UP, below, for the strange doings when visitors from space arrive for earthly maneuvers in 20th Century-Fox's "The Day the Earth Stood Still," Michael Rennie, Patricia Neal and Hugh Marlowe star in the thrilling September release.



ELEANOR PARKER chats with director George Marshall between scenes of Bert Friedlob's production, "A Millionaire for Christy," released by 20th Century-Fox. Miss Parker will tour a number of key cities during September on behalf of the comedy hit.

DIRECTOR HENRY HATHAWAY stages a scene for "The Desert Fox," right, as Desmond Young, author of the best-seller, plays himself in the action-packed story of the notorious Field Marshal Rommel. Watch for it in October!



(Advertisement)

FEDERAL COURT DEFENDS SYSTEM OF CLEARANCES

Yankwich Sees Device as Industry Necessity and Cites Studio Problems

A decision of vital interest to exhibitors and distributors was handed down last week in the Los Angeles District Court by Judge Leon R. Yankwich, who stated in an anti-trust case ruling that the courts' function is to "vindicate the anti-trust laws" and not "to secure a better bargain for a dissatisfied exhibitor."

In a lengthy written opinion dismissing a \$300,000 damage suit by Fanchon and Marco against Paramount, Loew's, RKO, Universal, United Artists, Twentieth Century-Fox, National Theatres and the Fox West Coast circuit, the judge defended the general system of clearance and, in an unusual departure from procedure in this type of case, dealt with production problems that made the marketing of films on a "staggered" basis a matter of necessity.

Fanchon and Marco had sought an injunction to force a different clearance. According to the complaint, they had been denied an area first run status, and given a 21-day availability for the Baldwin theatre, built in 1949, allegedly in violation of the anti-trust decree handed down in 1946. The defendants, said Fanchon and Marco, were still practicing this discrimination.

However, Judge Yankwich denied all these contentions, and defended the clearance system as follows: "Clearances . . . have not been outlawed by any court. On the contrary . . . only unreasonable clearances are illegal. . . ." And then, in defending the clearance system, he emphasized the keen competition among the studios that made it necessary for the companies to make the best deals possible for their finished product.

Cites Competition For Picture Material

"It is common knowledge," he said, "that even at the present time, it is difficult to find enough stories which lend themselves to motion picture treatment. The feverish competitive bidding by studios for 'best sellers', the constant resort to that escape from mediocrity, the historical incident as a source of inspiration, the life portraits of popular figures, the attempts to dramatize momentary topics of discussions, are all indicative of the problem which a demand for a greater number of pictures might create. All these factors warrant the conclusion that the system of runs and clearance as it functions now in the Los Angeles area is not only necessary, but is also, in all respects, a

FOX TRIES TO SOLVE BOOKING PROBLEM

The problem of simultaneous bookings may have been solved in at least one area of the country. A few weeks ago, it was learned 20th Century-Fox inaugurated a plan in Detroit to stagger the showing of a film. Half the theatres in a certain group would show it the first part of the week, the remainder in the latter part of the week. This would ease the day-and-date showings and alleviate the print shortage. This week, a 20th-Fox spokesman said that the plan was working out well.

reasonable attempt to solve a difficult and exacting problem."

Judge Yankwich also pointed out what he felt was the difference between theatres like the Baldwin, which compete with the urban districts, and houses located in "integrated" communities like Westwood, Inglewood and San Pedro, where the residents are not likely to patronize theatres away from their home towns. The various community patterns, he said, "warrant the general exclusion from first runs of certain urban theatres—except those which are in localities with a life of their own, such as those already mentioned. . . ."

Certain Trade Practices Are Said Eliminated

He added, too, that distributors, as far as he could see, had eliminated certain trade practices declared illegal in the anti-trust litigation. "Whether we take as a starting point the date of the final decree, June 25, 1948, or the consent decree as to the Paramount defendants, March 3, 1949, or the consent decree as to the others, February 5, 1950, there has been an abandonment of the condemned distributing policies such as 'zoning', 'block booking', 'key' deals, and the like, a revision of clearances, and the establishment of a system of picture-by-picture exploitation," he said.

The court's decision, therefore, was that the distributors were justified in denying the availability sought by the Baldwin. Judge Yankwich added another important consideration: that any change in the clearance pattern would not only affect the Baldwin, but would cause a serious disorganization and dislocation in the already-established selling pattern.

" . . . Any change affects others similarly situated, be they multiple owners or individual operators. Even a single change begins a chain reaction which runs its course, and in time, affects more than the theatres in-

volved in the particular change at the particular moment. Consequently, we are not confronted with a situation that is static or is brought about by design or concert on the part of the defendants to keep it so by illegal means. We are met with a situation which is in flux and which must be considered, not in the light of what the particular defendant may have done before the courts interdicted certain of the practices, but in the light of what they have done since and are doing today."

Judge Yankwich's decision concluded: "Our function is to protect the competitive freedom of interstate commerce in buying and selling motion pictures. This is one of the aims of the anti-trust laws. We must keep the stream of commerce clear of monopolistic practices which the anti-trust laws condemn. And the treble damage action is one of the means of achieving this end. And it is not our function in this type of action to secure a better bargain for a dissatisfied exhibitor."

Fanchon and Marco were represented by Pacht, Tannenbaum & Ross, Bernard Reich and Robert I. Weil. The defendants Paramount Pictures, Inc., et al, were represented by O'Melveny & Myers, Homer I. Mitchell and Philip F. Westbrook. Twentieth Century-Fox Film Corp., et al, were represented by Newlin, Holley, Tackabury & Johnston, Frank R. Johnston and Hudson B. Cox.

Fox Executives May Withdraw Pay Cuts

All Twentieth Century-Fox executives who signed the pay cut and profit sharing waiver last week were given a chance by Spyros Skouras, 20th-Fox president, to withdraw from the plan and revoke their waivers either on December 29, 1951, or on December 27, 1952.

Mr. Skouras announced the plan last July 1. Drawn up on a voluntary basis, it provided for reductions of 25 per cent of all salaries between \$500 and \$1,000; 35 per cent on all salaries between \$1,000 and \$2,000 weekly, and 50 per cent on all salaries over \$2,000 weekly. Participants share in the company profits up to the point where their salaries are restored.

In a letter to those who joined, Mr. Skouras indicated that "you may consider your salary reduction and profit sharing waiver amended to include a provision that at the end of either of the first two periods you shall have the right by seven days prior written notice to the company by registered mail to terminate your salary reduction and profit sharing waiver agreement as to the future periods or period."

NEW YORK CITY

ATLANTIC



THE BOXOFFICE UPSURGE WHICH IS CURRENTLY SWEEPING THE LAND IS REPRESENTED BY THE CROWD SCENES SHOWN ABOVE OF JAMMED THEATRES PLAYING

NOW IT IS "DAVID AND BATHSHEBA"

Twentieth Century-Fox proves once again that there is no business like show business and

THE Motion Picture industry is on the march. "David and Bathsheba" is a portent of its future. Backed by the greatest campaign in 20th Century-Fox history, it is reaffirming that movies are first in the heart of the American people—their best amusement buy at the lowest cost.

Here is the word on David and Bathsheba: "A big picture in every respect. Has scope, pageantry, sex, cast names, color—everything. A sure-fire boxoffice entry, one of the really big pictures of the new selling season!"—Variety. "Highest rating. Terrific in a colossal way! Peck is the most sensational item. Superb."—N.Y. Daily News. "Inspiring, spectacular—a wondrous motion picture

of dramatic impact, of power. Hayward is splendid as the stained Bathsheba of profane love."—Journal-American. "A masterpiece. Emerges from the screen one of the greatest love stories of all time."—N.Y. Daily Mirror.

"A credit to its makers! Majestic, sensual, colorful, forceful—handsomely mounted and resplendent in Technicolor. Mr. Peck's performance is both outstanding and singular. David emerges from the printed pages as a whole man—human, regal, lusty, poetic, and what is of utmost significance—mature. Such spectacular phases of the colorful annals as the slaying of Goliath, the battle before the gates of Rabbah and King Saul's defeat on Mount Gilboa pass in review. A tempestuous and passionate figure has been given stature, dignity and authentically royal dimensions on film."—N.Y. Times.

"A greatness rarely achieved! 20th Century-Fox and Darryl F. Zanuck, whose personal production this is, have done much more than present tremendous entertainment. Under Henry King's expert and sensitive direction, the lyric passages, the stoning of sinful women, the mob scenes of battle weave a colorful and inspiring visualization of one of the greatest stories from the world's greatest Book. It is a picture that will live for years and years!"—Louella Parsons.

"Deeply moving, robust, worldly—it is quite, quite a show."—N.Y. Post "It fills the eye, 'David and Bathsheba' is about as handsome as Hollywood's production opulence could make it."—Herald Tribune.

To keep the momentum rolling—Darryl F. Zanuck and Joseph L. Mankiewicz, the men who gave you "All About Eve", take a new look at life with Cary Grant and Jeanne Crain in "People Will Talk". Betty Grable and Macdonald Carey in "Meet Me After The Show", Technicolor, is America's biggest musical hit. Fred MacMurray and Eleanor Parker team up to bring a million



THE GRASSROOTS turn out in force to view Goliath and his travelling Movie Exhibit. Over 625 towns were covered in tour.

CITY

ATLANTA



"DAVID AND BATHSHEBA." VARIETY, THE AUTHORITATIVE AMUSEMENT INDUSTRY PUBLICATION, REPORTS THAT U. S. 1951 GROSSES WILL BE UP BY 6-9% OVER 1950.

EBA" THAT IS SUPERCOLOSSAL

that Motion Pictures are America's favorite and least expensive form of entertainment

laughs in "A Millionaire For Christy", "The Day The Earth Stood Still" is one of the most amazing science-fiction dramas of all time. Out of the pages of a great best-seller comes the startling story of Rommel, "The Desert Fox", starring James Mason. "Decision Before Dawn", based on George Howe's Christophers Award-winning novel, "Call It Treason", is unlike any motion picture you have ever seen. It is Director Anatole Litvak's first since his precedent-shattering "Snake Pit". "Kangaroo", filmed in Technicolor, is another 20th Century-Fox great. This spectacular outdoor epic, photographed in its entirety in Australia, was under the direction of Lewis Milestone.



FRANCIS X. BUSHMAN (3rd left rear) is fêted by San Francisco Women's Club. Bushman toured U.S. for "David and Bathsheba."



THE SHRINERS salute Carol Woods, descendant of David and Bathsheba, as Alexander F. Mitchell, Deputy Director General, introduces her to the Imperial Court at Madison Square Garden.



THE AUDIENCE OF TOMORROW mobbed Goliath. Over a million kids met the "heavy" of the battle between David and Goliath.

TV UNIT GETS 175 PICTURES **Louis-Bivins Fight Draw Lukewarm**

Republic Films to KTTV for \$225,000; 10 Pine, Thomas Films Offered

The most important sale of theatrical pictures to television was consummated last week when KTTV, a Los Angeles television station, acquired rights to 175 Republic pictures, all made before 1947.

At the same time, it became known that 10 former Paramount releases, produced by William Pine and William Thomas, had been made available for sale to the television broadcasters. All date between 1942 and 1948.

Mostly Western Films

KTTV, which is owned by the Los Angeles Times, reportedly paid \$225,000 for the rights to the Republic product, which includes 23 Red Ryders, starring Bill Elliott; 13 Frontier series, with Don Barry; 13 Sunset Carsons; 26 Three Musqueters; 26 other Westerns; the same number of general features of various kinds, and 48 half-hour serial episodes.

The films have been re-edited and rescored and new prints are being furnished. Republic also has complied with the American Federation of Musicians requirement that five per cent of its television revenue be paid into the union's fund. KTTV will contribute a like percentage if and when it sells the films to a sponsor.

According to Tom Corradine, station executive, the pictures will start running on the station September 1. He said he expected a lively demand from sponsors, "because this gives us the consistency the television station needs. Now we can place a Red Ryder picture, for instance, in homes at a given hour on a given day every week for 26 weeks, providing the advertising consistency sponsors require."

Can Televisé Each Twice

The Republic deal was made by Hollywood Television Service, a Republic subsidiary set up early in 1951 for just such purposes. Under the provisions of the deal, a station can televisé each film twice within the span of a year. No Gene Autry or Roy Rogers pictures are included in the films sold to KTTV. Both Western stars have indicated they would take the issue to court should Republic insist on letting their product go to television without their specific permission.

The Pine-Thomas films were made available to television through the Music Corporation of America. Six of the pictures already have been sold to ABC-TV and the other four were acquired by the Schlitz brewing interests for use on their CBS film program.

The latter include: "Wildcat" and

"Wrecking Crew," released in 1942; "Tornado," released in 1943, and "Caged Fury," a 1948 release.

The six that went to ABC-TV include "Take It Big" and "Dangerous Passage" (1944); "Follow that Woman" (1945); "Swamp Fire" (1946); "Fear in the Night" (1947), and "Shaggy" (1948).

20th-Fox Redeems Preferred Stock at \$11,209,662

Twentieth Century-Fox has redeemed at a cost of \$11,209,662 all of the company's outstanding cumulative prior preferred stock and cumulative convertible preferred stock, a home office spokesman said in New York last week. The cumulative prior preferred totaled 69,557 shares, which were redeemed at \$100 per share, plus accrued dividends. Outstanding cumulative convertible totaled 120,645 shares, which were redeemed at \$35 per share, plus accrued dividends. Of the \$11,209,662 redemption cost, \$6,985,700 was charged to the capital account and \$5,655 was credited to the surplus account in connection with the redemption of the cumulative prior preferred. Charged to the surplus account in connection with the redemption of the cumulative convertible preferred was \$4,229,617. A certificate of retirement is due to be filed with the Office of the Secretary of State at Albany, N. Y.

Universal Sues to Retain Films Bank Foreclosed

HOLLYWOOD: Universal-International in Federal Court here last week sought declaratory relief from the Bank of America's foreclosure sale of six pictures produced by various independent producers for release through Universal.

Universal seeks a ruling that the bank cannot legally take these films from U-I release and that the company is not liable for any part of the unpaid balance of the bank's loan. Federal Judge James M. Carter set September 24 for the taking of depositions of bank officials.

The bank, which had lent \$5,500,000 on the pictures, of which more than \$2,000,000 had not been repaid, bid them in at public sale for \$545,000. Pictures involved are "The Magnificent Doll," "Secret Beyond the Door," "The Lost Moment," "The Senator Was Indiscreet," "Mr. Peabody and the Mermaid" and "Letter from an Unknown Woman."

Fox Reorganization Meet

A special meeting of the stockholders of Twentieth Century-Fox Film Corporation will be held in New York October 4 to approve plans of reorganization in connection with the consent judgment in the Government anti-trust action, it was announced.

A lack of enthusiasm for last week's Joe Louis-Jimmy Bivins fight held down attendance at the 15 theatres which carried the bout from Baltimore, but the New York houses, joining the theatre television network for the first time, reported a good crowd.

This week it was announced that Nathan Halpern, head of Theatre Network Television, had arranged for another fight to be carried exclusively by the theatres. It is the Willie Pep-Sandy Saddler featherweight championship bout at the Polo Grounds in New York September 26. For that occasion at least 20 theatres—some as far west as St. Louis, Minneapolis and Detroit—will be tied into the network. New York theatres, as on past occasions when bouts were staged in New York, will not participate.

RKO Gets Film Rights

RKO Radio Pictures, which last week acquired exclusive film rights to the Robinson-Turpin bout September 12, also has the rights to the Pep-Saddler fight. Negotiations were carried on by RKO executives and the International Boxing Club's Jim Norris. The theatre television deal was made by Mr. Halpern and Mr. Norris.

Indications are that predictions of 100 theatre television units installed by the end of this year will come true as companies engaged in the production of large-screen equipment continue to receive orders. Tom Blair, Oregon manager for Western Amusement Corp. and Jones Enterprises, joint owners of 24 houses in Oregon and others in California, has announced that he plans to bring theatre television to Portland.

Michael H. Chakeres, general manager of Springfield Theatres Company, says the Regent in Springfield will be equipped with large-screen TV by January 1 even though connection with the AT & T cable will not be possible until six months later.

Bout Lacked Interest

The limited interest in the Louis-Bivins fight was blamed for the spotty attendance. In New York, the Paramount, Warner, Fabian-Fox, RKO, Fordham, Queens and Century theatres had the fight on their screens. At the Paramount, which picked up the signal and offered it on film 30 seconds later, the bout found a cheering audience even though the picture appeared hazy at times and definitely lacked newsreels quality.

In Chicago, one hour before the start of the fight, the Balaban & Katz Tivoli theatre was still only half-full. In Cleveland, the RKO Palace reported the smallest fight attendance to date. The Pilgrim in Boston, joining the network for the first time, had a lively crowd, advancing its admission 10 cents.

EXTEND MOVIE TIME TO A FULL YEAR'S RUN

Seek to Avoid "One-Shot" Effect; Exposition Set for New York in May

"Movietime, U. S. A.," this week moved from a limited engagement to a long run status with the announcement by Robert J. O'Donnell, national director, that the unprecedented public relations and box office campaign would be extended throughout the year beginning October 1, instead of lasting only two months, October and November, as originally intended.

Mr. O'Donnell gave as the reason the fact that "we do not want people to get the impression that this is merely a shot-in-the-arm promotion effort, with our best pictures bunched for a temporary effect. We know from scrutiny of the studios' production schedules that there will be a continuity of superior product for as far into the future as we can now see, and we want this all-industry effort to continue so that the public will be thoroughly aware that it is only the movie theatre that offers the best in entertainment."

While making this announcement, Mr. O'Donnell also let another cat out of the bag. Several special events will be staged in the ensuing months to give impetus to the drive, one of the highlights being a "mammoth motion picture exposition" at Grand Central Palace in New York some time in May. Following New York, the exposition will be taken on tour of the principal cities of the country.

Mr. O'Donnell also asked the campaign national and local promotion personnel to place more emphasis on the "Jubilee" aspects of the drive. "For that reason the drive hereafter will carry the slogan 'Movietime U.S.A.—Celebrating the 50th Anniversary of the American Motion Picture Theatre', or 'Celebrating the Golden Anniversary of the American Motion Picture Theatre', whichever is most convenient," he said. The first U. S. theatre devoted exclusively to the showing of motion pictures was Tally's Electric theatre, which began such shows in Los Angeles in 1902.

Stars' Capital Visits Advanced to Oct. 8

There were other developments on the "Movietime" front. The date for the personal appearances of Hollywood personalities in the 48 state capitals—one of the major projects of the campaign—has been pushed forward from October 1 to October 8, because of the conflicting dates with the annual Governors' Conference. The opening newspaper advertising of the drive will

TALLY OPENED HIS ELECTRIC THEATRE ON COAST IN 1902

The "Jubilee" aspect of the "Movietime, U.S.A." drive, which will mark the 50th anniversary of the establishment in Los Angeles of Tally's Electric theatre, the first theatre in the U. S. to be devoted exclusively to the showing of motion pictures, recalls those early days when films began to move from the peep-show and flicker era.

As the events of that particular episode are detailed in "A Million and One Nights" by Terry Ramsaye, motion picture historian, the house operated by Thomas L. Tally was located at 262 South Main opposite Third Street. The first advertisement relating to the opening of Tally's Electric theatre was published on the front page of the Los Angeles Times April 16, 1902, while a second advertisement advised that children would be admitted free.

Mr. Tally died late in November, 1945, in Beverly Hills at the age of 84. His first contact with the film business was when as a youthful cowboy he rode into Waco, Texas, and there visited the Winnie Brothers' Kinetoscope Parlor to see the new "living pictures." So intrigued was the ambitious young man at what he saw that in August of that year he moved to Los Angeles and there established his own "Phonograph and Vitascope Parlor," showing pictures by peep-show and on the screen.

At that time, audiences were a little afraid of sitting in a darkened room to watch pictures, and the ingenious Mr. Tally solved this problem by creating a partition, with the timid permitted to look through peep-holes into the darkened interior to see what



THOMAS L. TALLY

was going on. This idea, incidentally, laid the first principle of the modern motion picture auditorium.

In 1902, Mr. Tally established the Electric theatre. As one of the pioneers to recognize that motion pictures were more than parlor entertainment, he advertised his theatre as housing "a vaudeville of motion pictures lasting one hour." In 1903 he exhibited "The Great Train Robbery" throughout the west and still later he branched into circuit operation on the West Coast. Mr. Tally was the first to show color pictures.

be spotlighted on or about October 1, the specific date to be decided by the local committee men.

The date for the national broadcast September 24 will be adhered to and a committee headed by Charles Einfeld is currently negotiating with a major network to obtain clearance. Thus three major steps—the broadcast, newspaper advertising and star tours—will give the campaign a sendoff. Coming a week apart, it is hoped they will prove most effective.

In New York, C. N. Odell has been named assistant to Charles E. McCarthy, coordinator of publicity, advertising and exploitation, while Fred W. DuVall, Motion Picture Association of America treasurer, has been appointed to handle the MPAA contribution to the drive.

On the production and distribution level, Twentieth Century-Fox has announced that

it will offer gratis a one-reel short, "The Magic Eye," relating to "Movietime," to all exhibitors, and A. W. Schwalberg of the MPAA distribution committee said all sales and distribution forces will receive material to help them push the campaign.

Locally, plans and committee appointments were speeded in Seattle, where Will Conners was picked as committee chairman; Washington, D. C.; Kansas City, Mo.; New Orleans, where the board of Allied of Gulf States meeting at Biloxi, Miss., gave full support to the drive; Omaha; Boston, where sub-committees have been appointed; Oklahoma City; Minneapolis, where 1,000 persons attended a "Movietime" meeting addressed by Mr. O'Donnell, and Buffalo.

At the Washington meeting, one of the most important since it concerned the "Movietime" activities of three states, some 150 exhibitors were present.

Paramount's Great Attraction

Boxoffice

"Most
Important
Of The
Year!"

FILM RADIO VIDEO MUSIC STAGE
VARIETY

"Sex Was A
Built-In Quality
Of The Novel
And Stevens'
Direction Makes
The Most Of It!"

Film
BULLETIN

"Bound to
Enthrall
Masses
and
Classes!"

MOTION PICTURE
DAILY AIR MAIL
FIRST CLASS

"Will
Attract New
Audiences—
And Reward
Filmgoers And
Exhibitors Alike!"

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

in

GEORGE STEVENS'

Production of

A PLACE IN THE SUN

with **KEEFE BRASSELLE** • Produced and Directed by **GEORGE STEVENS**

Screenplay by Michael Wilson and Harry Brown • Based on the novel, **AN AMERICAN TRAGEDY**,

by **THEODORE DREISER** and the **PATRICK KEARNEY** play adapted from the novel

is Today's Best Boxoffice News!

SHOWMEN'S TRADE REVIEW

"Clift At His
Best—Winters'
Stature Greatly
Enhanced—Taylor
Irresistible!"

"Loaded
With
Heavy
Money-Making
Potential!"

THE **Jilm**
DAILY

And Here's The Public's Response!

Business big—big—big at first engagement—
LOS ANGELES. "Ranks with all-time greats!"
says LOS ANGELES DAILY NEWS. "Success
at the boxoffice!" reports L. A. HERALD-
EXPRESS. "First picture to stir Academy
Award clangor!" raves L. A. TIMES. Second
opening, San Francisco, off to big grosses, too.

A LOVE STORY OF TODAY'S YOUTH



"Sun" Comes Up In A Blaze Of National Advertising!

PARAMOUNT'S BIGGEST CAMPAIGN IN FIVE YEARS—INCLUDES:

COLLIER'S
COSMOPOLITAN
GOOD HOUSEKEEPING
LADIES' HOME JOURNAL
LIFE
LOOK
McCALL'S
PARENTS' MAGAZINE
REDBOOK
SATURDAY EVENING POST
SEVENTEEN
WOMAN'S HOME COMPANION

PLUS 2-PAGE COLOR SPREADS IN

FILMLAND
MODERN SCREEN
MOTION PICTURE
MOVIELAND
MOVIE LIFE
MOVIE STARS PARADE
PHOTOPLAY
SCREEN GUIDE
SCREENLAND
SCREEN STARS
SCREEN STORIES
SILVER SCREEN

—A Total Of Over
35 Million Circulation

Terry Ramsaye Says



WILLIAM RANDOLPH HEARST, broadly speaking, did not come in for a sympathetic or friendly attention in the newspaper press of his contemporaries. That could have been expected, but anyway some of their admissions of his achievements might have seemed less reluctant, some of their recordings made in better grace. For instance: the *New York Times* obituarial observation that his "... attempts to make a leading American movie star out of a striking New York blonde, whose screen name was Marion Davies were not successful..." That can be debated. Elsewhere it was conjectured that Mr. Hearst had lost two million dollars in the movies. That is an uninformed guess. Besides, what the movies cost the publisher were expenses, not losses. Neither he nor his Arthur Brisbane took the films too seriously.

Editorially *The Times* observed that Hearst journalism had "led many millions of people from looking at pictures to reading captions, and from captions to reading texts. Some of these people graduated later on into less sensational newspapers." Perhaps the process is still at work, since one observes that many "less sensational papers" are carrying a lot more pictures.

* * * *

All of which brings recollection of an occasion back yonder when I sat at luncheon with Adolph Ochs, grey conservative publisher of *The Times*. The conversation turned to Hearst. Mr. Ochs had recently returned from a western trip and a visit at San Simeon, along with Louis B. Mayer.

"My office was against the visit," Mr. Ochs observed, "because *The Times* and the Hearst newspapers were in controversy in the courts about some matters of the use of *Times* copy. But I'm too old to carry such things into my personal life, so I went anyway."

Mr. Ochs paused, and obviously was turning something over in his mind, with care. He was of course aware that I had been in years before with Hearst papers. At last he leaned closer.

"Do not answer if the question embarrasses you, but I'd like to ask how Mr. Hearst issues the instructions to play up—play up Miss Davies?"

I paused, too, a moment. "The answer is there are no instructions, and none necessary."

Mr. Ochs looked incredulous. "No instructions!"

"No—he gets the desired attentions the same way you get a somewhat pro-British newspaper."

Mr. Ochs was feathered a bit, toward a denial of a slant, and then avoided argu-

ment. "Besides I keep my personal viewpoints out of the paper."

"Nevertheless," I observed, "you do get what you want, the same way Mr. Hearst does—by employing young men who are smart enough to know what the boss likes." That closed the sequence.



HEAD UP AND TAIL over the dashboard, Hollywood is off again. Inspired by the successes of "Show Boat" and "Caruso" a musical flood is in the making. It is said the scouts are beating the bushes for dancers, too. Nothing succeeds like success, until there is too much of it.

Considering "Show Boat" especially at the moment, now enjoying, properly enough, critical acclaim and box office approval in extraordinary degree, is something of a saccharine answer to that oft repeated clamour for "adult entertainment."

The plot is the old basic love-will-find-a-way, through tears and tunes. It is about as sophisticated as "Hazel Kirk" or "Way Down East." It dramatically belongs somewhere between the schools of Denman Thompson and Charles E. Blaney. In other words it is downright simple—and so is the audience, as I have remarked before. It is a chromo in colour of the art order of the romantic valentine of the '90's. In sum it is like a banana layer cake for the church fair, with marshmallow icing with a squirt of burnt orange extract. And "they" love it. That's merchandise.

After all these years it should not be necessary to say: "Keep 'em simple." Those millions of "they" do not want to think, they just want to feel.



ENTERTAINMENT, and perhaps some history, is contributed by "We Barrymores," in three hundred pages by Lionel Barrymore, "as told to Cameron Shipp." Mr. Barrymore confesses an aversion to acting, to audiences and to critics. He went to the theatre, having nothing else to do, "and the reason I worked in motion pictures was that I had nothing else to do." He concedes that he was not much good in the role of Macbeth, on stage, and attributes that classic comment at the opening: "Lay on Macbeth; lay off 'McBride,'" to Heywood Broun, whereas the salty quip came from the inspired Kelcey Allen, critic for *Women's Wear*, who passed to his reward just the other day. Broadway lost a beloved figure.

*McBride being the well known Broadway ticket broker.

Levy Scores Continued Bidding Use

Another voice from exhibition against competitive bidding was raised this week when Herman M. Levy, general counsel for Theatre Owners of America, in a special statement attacked "the continued large scale and unjustifiable use by distribution" of this sales practice.

Mr. Levy said: "The claim that competitive bidding is compulsory, or that it is employed for the purpose of avoiding litigation, or both, constitute, in general, distribution's rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive the industry into chaos."

He said that competitive bidding was decreed by the Statutory Court as an alternative to divorce—this alternative being subsequently discarded by the Supreme Court. Yet, "in the period following the birth of competitive bidding in the Statutory Court, and preceding the appeals' decision by the Supreme Court, some of the distributors commenced to use competitive bidding."

"They did not cease after it was abandoned by the Supreme Court, but continued in it at an ever-increasing pace, and were joined by other distributors. Today competitive bidding is almost the customary manner of licensing product, and in most instances, without request from exhibitors, and with no set of rules to govern it. With some distributors, a request for an opportunity to negotiate for a certain run, is automatically determined to be a request for competitive bidding."

Mr. Levy said that since competitive bidding is not compulsory, it was distribution's responsibility "to terminate its use except where it is desired and requested by exhibitors, and to adopt some less chaotic system of licensing product. . . . Until and unless distribution puts such systems to use, the charge against it, that it is, in many instances, employing competitive bidding for the sole purpose of obtaining increased film rental, stands unanswered."

Delay Ruling on COMPO "Essential" Brief

The joint Commerce-Labor Committee on "essential" activities will delay action on the brief filed recently by the Council of Motion Picture Organizations requesting the inclusion of the film industry on the essential list, until committee members confer personally with COMPO officials. Dr. Alton Porter, who heads the technical staff of the Government group, said in Washington last week that he had talked to Robert Coyne, COMPO attorney, by phone, but no definite meeting date had yet been arranged. It is expected the committee will request at the proposed conference more specific reasons why the film industry should be classified "essential."

Thank you Mr. Emanuel from now on, it is— **THE BIG CARNIVAL**

KEY CITY THEATRES, INC.
PARK-ASTOR
FULTON THEATRE CO., INC.
SENATE THEATRE CO., INC.
EXETER DRIVE-IN CO., INC.
READING DRIVE-IN CO., INC.
DANIEL BOONE REALTY CO., INC.

JAY EMANUEL THEATRES
246-48 NORTH CLARION STREET
PHILADELPHIA 7, PA.

August 15, 1951

TELEPHONE:
LOans 7-7150
LOans 7-7151
LOans 7-7152

Mr. A. W. Schwalberg
Paramount Film Distributing Corp.
1501 Broadway
New York 18, N. Y.

My dear Al:

When I screened "ACE IN THE HOLE" I felt that you had a truly great motion picture and I did not hesitate to tell you so. I also told you that "ACE IN THE HOLE" was a showman's picture and, I am sure, you will recall how I urged you to move very slowly and to test various approaches in presenting it to the public.

I played the picture in my theatres in Reading and in Harrisburg under the title "ACE IN THE HOLE". I personally supervised the campaign in each city to make certain it was proper and adequate. I also checked the comments of our patrons. The result can be summed up briefly. The people who came to see the picture enjoyed it immensely but the picture did not roll up the gross to which I felt it was entitled.

A survey of our regular patrons indicated that too many of them were confused by the title "ACE IN THE HOLE". Some thought it was a picture about gambling, others thought it was a picture about hoodlum gangsters, and still others, particularly women, had no idea at all about what the phrase, "ACE IN THE HOLE" meant.

I told you all my doubts about the title and expressed the belief that the title "THE BIG CARNIVAL" which you had used as a working title was a much, much better one.

I HAVE JUST RECEIVED THE REPORTS OF THE ENGAGEMENTS UNDER THE TITLE "THE BIG CARNIVAL" AND I AM VERY MUCH IMPRESSED WITH THE WONDERFUL BOXOFFICE RESULTS. I AM SO HAPPY, AL, THAT I AM NOT EVEN GOING TO SAY "I TOLD YOU SO".

With kindest personal regards.

Sincerely yours,

Jay
JAY EMANUEL

JE:RAE

Paramount presents

KIRK DOUGLAS in THE BIG CARNIVAL

with

JAN STERLING
Bob Arthur
Porter Hall

Produced and Directed by
BILLY WILDER

Written by
Billy Wilder,
Lesser Samuels
and Walter Newman

So Right!

"THE BIG CARNIVAL" is doing BIG business in
Trenton, N. J.—Binghamton, N. Y.—Mount Vernon, O.—Norwich, Conn.
Biggest business since "At War With The Army."

TRADE BLASTS LUCE "LIFE"

Myers Terms Article Now Ridiculous; Says "Life" Should Fear TV

The industry in general and exhibition in particular spoke up loudly and with determination last week in demanding a retraction from *Life* Magazine and publisher Henry Luce.

In its August 13 issue, *Life* published a lengthy article "analyzing" the film industry and coming to the conclusion that it was doomed to an early death. *Life* writer Robert Coughlan diagnosed television as the primary cause of the alleged debacle, but left no doubt that the public's rejection of the general run of pictures also was playing a significant part in bringing about the downfall of the industry.

Myers Calls Timing Bad

In an Allied States Bulletin, Abram F. Myers, Allied's board chairman and general counsel, blasted *Life*'s "obit" of the movies and got in some aggressive comment of his own. Said he: "After a time-consuming survey, in which all the wrong people appear to have been interviewed, *Life* has just come forth with a story that might have seemed convincing a few months ago but which is pretty ridiculous as of the date of its publication."

"According to *Life* the movies are all washed up and television is mainly the cause. What the author of the piece overlooked . . . is that weekly news magazines, like *Life* and its stablemate, *Time*, have a lot more to fear from television than the movies." He went on to say that television could "never be more than a parlor peep show or animated billboard," but admitted that "as medium for the instantaneous depiction of great events, it has no rival."

Mr. Myers reviewed the history of The March of Time and said: "Maybe his ignominious failure as a motion picture producer is what is biting Henry Luce and explains his malice toward the industry. His mortician, Coughlan, thinks he has laid out and buried the movies, but he had the wrong corpse in the casket. Our guess is that what he buried was the Luce Publications which television now has made old hat."

Kirsch Wires Protest

Jack Kirsch, head of Allied Theatres of Illinois, wired Mr. Luce, expressing indignation with the Coughlan article. He said "Your article in the August 13th issue of *Life*, dealing with Hollywood, is, to my mind, one of the most destructive pieces of journalism that I have ever seen. It is an unwarranted attack upon the movie industry, which is still the most popular form of entertainment for millions of people, and can only lead to inference that motion pic-

\$72,600 IN 6 DAYS— WHAT COLLAPSE?

Here's a figure for *Life* to comment on. Twentieth Century-Fox's "David and Bathsheba," biblical epic in Technicolor, starring Gregory Peck and Susan Hayward, grossed \$72,600 in six days at the Rivoli, New York. Since the picture opened last week, it has persistently taken in between \$10,000 and \$12,000 a day, with a total of about \$80,000 expected for the week. The gross is a 10-year record for the house.

ture theatres are destined for oblivion, which is farthest from the truth.

"In direct contradiction to this article I wish to cite the case of the Commodore theatre, Chicago, which ran the film 'The Great Caruso' for an unprecedented six-week engagement, a record that has never been equaled in the more than 30-year history of the theatre. This fact also holds true of other theatres around the country that have enjoyed similar success with this and many other outstanding movies.

"Our organization, representing independently owned theatres in Illinois, resents this inference contained in the article and urges that in the interest of fair play, your publication print another article showing that more new theatres have been built than those that have been closed, and that current business in our theatres indicates healthy and continuing interest in movies."

Loewenstein Hits "Poison"

Morris Loewenstein, president of Theatre Owners of Oklahoma, admitted that the Coughlan piece was "in some measure excellent reporting" and "a worthy criticism in part."

The article, he held, "dangles before the public eye thoughts of losing ground. It kills assumption. This is 'poison' of arsenical certainty. It thwarts the urge to patronize, denies the appeal of pictures, crucifies the efforts of an industry by planting a successor, TV, that has not yet earned active recognition as such.

"Publishers, who like theatre owners, depend upon public support and esteem, should appreciate that implications and inferences are dangerous tools. To implant an unfair idea creates a defensive need, difficult to overcome. It drives customers from our doors—it encourages negative thinking and attitudes." Mr. Loewenstein pointed out that *Life* neglected to mention "the staggering twenty per cent admission tax that is a first mortgage on our box office."

In Philadelphia, William Goldman, local

theatre operator, deplored the "public dissemination of misleading information" which creates "a wholly false impression of an entire industry" and, in San Francisco, L. S. Hamm, president of Westside Theatres and head of the California Theatres Association, wrote to Mr. Luce in protest against the "vicious attack" on the industry. Mr. Coughlan, he said, could easily have learned that there is no depression in the film business. He pointed out that citing numbers of closed theatres in the California area was unfair unless figures showing new seats made available were also quoted.

Realistic Approach Cited At Warner Meeting

Optimism, with the accent on "realistic product," was the keynote of an address by Major Albert Warner before a two-day meeting of Warner district managers in New York last week. "The product we have lined up, I can assure you, is the result of realistic thinking and the type needed by the industry these days," Major Warner said. "This company will continue to a good future as we have the situation well in hand, particularly because we have a realistic standpoint and have geared our operation to meet the times." Among the productions cited by Major Warner were "Force of Arms," "Come Fill the Cup," "Distant Drums," "Painting the Clouds with Sunshine," "A Streetcar Named Desire," and "Captain Horatio Hornblower."

United Artists Sets Four One-Day Sales Meetings

United Artists has scheduled four one-day sales meetings to discuss merchandising plans for forthcoming product, the company announced in New York this week. The first meeting will be held in Chicago August 25, with conferences also set for San Francisco, August 27; New Orleans, August 29, and New York, August 30. William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation, and Bernard C. Kranze, executive assistant to Mr. Heineman, will attend from the home office. Branch managers from the surroundings areas will attend the meetings.

Two Kansas City Houses File Anti-Trust Suits

Two Kansas City theatres filed separate anti-trust suits in the U. S. District Court there last week against 10 companies and circuits. The plaintiffs are Nathan Zoglin, operator of the Ritz theatre, and Harold G. Linfield and Lester H. Silverman, operators of the Colonial theatre. The defendants are 20th Century-Fox, National Theatres, Fox-Midwest Theatres and its president, Elmer C. Rhoden, Loew's, Paramount Pictures, RKO Pictures, Warner Brothers, United Artists, Columbia and Universal. Mr. Zoglin alleged that a conspiracy by the defendants to restrain and monopolize trade caused \$250,000 damages. The operators of the Colonial theatre seek \$100,000.

SCREEN U. S. WEAPON IN GLOBAL WAR OF IDEAS

State Department Pushes World Program to Fight Communist Ideas

by TOM CANNING

When the North Koreans poured across Parallel 38 a year ago last June, one effect of the breach of world peace was to plunge the American State Department into the film business on a grand scale. Almost overnight the Department's five-year-old Division of International Motion Pictures, which carried on its activities from 1946 through 1950 on modest budgets ranging from \$332,257 to \$2,485,409, became a multi-million dollar operation as it expanded its activities.



Herbert T. Edwards

For the first year of the Korean war the Division spent \$11,803,000 on its worldwide program. Now, with truce talks in Korea deadlocked, the Division is seeking \$13,074,035 from Congress for the current fiscal year.

Quite naturally, the State Department's new role as a major producer, distributor and exhibitor has given rise to many questions within the film industry and among the general public. How does the Division of International Motion Pictures spend its vast appropriations? Who makes its pictures? Who sees them? And, most important, are the Division's films winning friends for America and influencing people around the globe?

Herbert T. Edwards, who directs the film program from his Washington headquarters, recently gave *MOTION PICTURE HERALD* the Division's answers to these questions.

Cite Accomplishments Of Film Program

While there has been criticism of the Division's program among members of Congress and the public, Mr. Edwards and his top assistants are quick to discount doubts about the program and its accomplishments. The division reaches an audience of 275,000,000 to 300,000,000 persons a year, Mr. Edwards estimates. In the more advanced countries, the division's films—documentaries and newsreels—are shown in schools, churches, union halls, and in some cases, theatres.

The chief advantage of motion pictures in the war of ideas is that they are the most effective propaganda weapon in the backward areas of the world where illiteracy and

FILM BUDGET FOR "VOICE"

Following is a breakdown of the budget of the Division of International Motion Pictures for the 1951 and 1952 fiscal years.

	1951 estimate	1952 estimate	Increase or decrease (—)
1. Original productions	\$ 3,955,247	\$ 3,755,131	—\$200,116
2. Redubbing and adaptations (other than new original productions)	459,928	576,622	116,694
3. Coverage of special events	313,892	689,523	375,631
4. Foreign language versions	2,613,108	2,834,653	221,545
5. Distribution of prints	1,674,856	2,902,540	1,227,684
6. Exhibition supplies and equipment for USIE missions	1,751,619	1,277,217	—474,402
7. Utilization material	435,542	416,000	—19,542
8. Regional film production centers USIE missions	379,833	409,005	29,172
9. All other expenses	218,975	213,344	—5,631
Total	\$11,803,000	\$13,074,035	\$1,271,035

the absence of modern improvements preclude the use of radios, pamphlets, periodicals, etc., Mr. Edwards pointed out. In these areas, the division's 350 mobile units are the answer to the exhibition problem, he claims.

While the division claims to be operating successfully in Allied countries and vital neutral areas like India and Pakistan, it has been unable to bring the fight into the enemy camp. Appearing before the House Sub-committee on Appropriations this spring to justify the division's record budget for the 1952 fiscal year, Mr. Edwards, whose wife is India Edwards, vice-chairman of the Democratic National Committee, admitted that none of the division's vast library of films was being shown in the Iron Curtain countries.

The division does operate in 85 countries and territories outside the Soviet sphere, however, Mr. Edwards reports, exhibiting films in 30 languages and dialects. These countries are served by 150 foreign service establishments, 30 of them with film officers maintained directly by the film division.

Overseas film officers are maintained in Indo-China, Korea, Malaya, the Philippines, Thailand, India, Ceylon, Pakistan, Iran, Iraq, Syria, Egypt, Turkey, Greece, Finland, France, Italy, Spain, Great Britain, Austria, Germany, Brazil and Colombia. The division plans to install film officers in Yugoslavia and Formosa in the near future.

The intangible in the program is whether the division's films are accomplishing their purpose, which, as stated by Mr. Edwards, is: 1. To expose the true aims and purposes of Communism; 2. To show positive alternatives to Communism. At the House hearings in March, Representative Cliff Cle-

venger (Republican-Ohio) phrased the question this way: "Is it worth what it is costing us? Are we getting good will, or are we inciting the Old World by picture and by book . . . are we gaining good will over the world or simply creating more unrest?"

These are, of course, vital questions to every citizen, in and out of the film industry. In answer to these queries, Mr. Edwards cites the testimony of State Department officials in the consulates, embassies and United States Information and Education offices around the world. Information from these sources indicates that the program is meeting with wide success in showing the peoples of the world the American way of life and explaining this country's foreign policy. In many countries, the program receives the active support of Governmental agencies, with departments of health, education and labor giving a more or less official sanction to the films. Reports from more independent sources, however, are apparently lacking.

Questioning at the appropriations hearings brought out one unfortunate incident in the division's exhibition program. In addition to having its own film produced by private companies, the division uses institutional pictures produced by various business corporations and welfare organizations. Representative Karl Stefan (Republican-Nebraska) drew from Mr. Edwards the admission that one of its films—acquired from Standard Oil—received a less than cordial reception in the Moslem countries in which it was shown. Representative Stefan, suggesting that pictures be screened more carefully before export, said the Standard

(Continued on page 26)



JOHN

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**...the most human and d
A THRILLING FEATURE PICTU**

Photographed

**U. S. NAVY • MARINE CO
and SANCTIONED by the U.**

Distributed by **REPUBLIC PI**

CONTACT YOUR REPUBLIC BRANCH •

FORD'S

Y AWARD DIRECTOR)

IS REA

ramatic story of our time
RE IN *NEW TRUCOLOR*

and Presented by
RPS • ARMY • AIR CORPS
S. DEPARTMENT OF DEFENSE
CTURES CORP. HERBERT J. YATES
PRESIDENT



ACCESSORIES AVAILABLE AT NATIONAL SCREEN SERVICE

IDEA WAR

(Continued from page 23)

Oil film, which showed Atlantic City bathing beauties, offended the Moslem concept of morality and did considerable damage on which the Russians quickly capitalized.

The largest single item in the division's budget is for original productions, a very substantial \$3,955,247 for the past year. Accounting for this money before the House committee, Mr. Edwards reported that in 1950-1951 the Division engaged commercial companies to produce six films on "major policy statements," which are newsreels of speeches by President Truman and Secretary of State Dean Acheson on foreign policy issues; three "major films" of three or four reels; 32 newsreels for Korea; nine newsreels for Formosa, and "50 or 60 small films that did not run a full reel."

Democracy, Peace Aims Emphasized by Pictures

The Division's major films for last year include "In Defense of Peace," a report on Communist obstructionist tactics since the end of World War II; "Edith Sampson—United States Delegate to the United Nations," the story of America's first Negro representative at the UN, and a picture about Korean independence.

The "50 or 60 small films" cover such subjects as the transfer of destroyers; the visits of important persons from other countries, etc. These are used as program fillers in the countries concerned with the particular subject matter.

In addition to these films especially produced for the film program, the division acquired about 34 subjects from corporations, institutions, etc., during the past year. These show various phases of American life or are of an educational nature. The Division of International Motion Pictures also has in its vast library numerous films produced by its World War II predecessors, the Office of Inter-American Affairs and the Overseas Branch of the Office of War Information.

The Division's documentaries are customarily shown in groups of four or five films, making a program of an hour or an hour and a half. The programs are more or less standard in a given country. A typical program for Iran, for example, includes the following films: "The Shah of Iran Visits the United States," "The UN Aids the Republic of Korea," "Hookworm," a Walt Disney health cartoon prepared during World War II for the O.W.I., and "Poultry Raising," a subject of interest to Iran's large rural population.

37,000 Print Reels Released Last Year

In all, some 37,000 print reels were sent to the field last year, according to the division.

If Congress approves the current budget, Mr. Edwards told the House committee, "we will put out an additional 25,000 reels and add seven new languages." Plans for this fiscal year also call for the acquisition



The Division of International Motion Pictures maintains 350 mobile units like the one above, operating in the hinterlands of India, to reach its vast audiences in the less advanced regions of the Near and Far East, Europe and Latin America. The units, manned by the citizens of the countries in which they operate, carry their own power plant, projector, screen and film library. The division plans to add 50 units this year.

or production of 282 subjects, which tops last year's total by some 60 subjects.

The Division of International Motion Pictures has no production unit of its own. It awards its business to private companies, using what Mr. Edwards described to the House Appropriations Committee as "a negotiated contract in which we use many of the bidding procedures." In answer to questioning by Representative Stefan on the awarding of contracts, Mr. Edwards said the contracts are given to the lowest bidders "in many cases."

During 1950-1951, the Division awarded contracts to Film Graphics, Cascade Pictures, Inc., Educational Film Corporation, Willard Pictures, A. F. Films, Unity Films, to name a few. All the major newsreel companies were also used by the Division, especially for fast assignments such as the covering of spot news.

The division also purchased short subject documentaries from the major producers. At the House hearing, Mr. Edwards gave a long list of film industry shorts which the division was considering acquiring. Under consideration were: Warners' "My Country 'Tis of Thee"; RKO Radio's "Rockefeller Center"; MGM's "Chicago the Beautiful"; Twentieth Century-Fox's "Way of the Padres"; Columbia's "U. S. Military Academy"; Paramount's "Lambertville Story," and Universal's "Call of the Canyon."

FILM APPROPRIATION REFLECTS TENSION

Appropriations for the State Department's Division of International Motion Pictures reflect the rise and fall in world tension since the end of World War II.

FISCAL YEAR	AMOUNT
1946	\$1,278,718
1947	\$2,493,425
1948	\$332,257
1949	\$2,301,898
1950	\$2,785,409
1951	\$11,803,000
1952 (Request)	\$13,074,035

In his testimony before the House Appropriations Sub-Committee and in his statements to the *HERALD*, Mr. Edwards was lavish in praise of the cooperation which the State Department's film program has received from the motion picture industry both in production and, on rare occasions when theatrical exhibition is deemed desirable, in distribution. The foreign branches of all the major companies are called upon to help in the distribution.

Attempt to Beat Reds To Propaganda Punch

In the early days of the Korean conflict, for instance, when the State Department was especially anxious to beat the Kremlin to the propaganda punch on events in Korea, the major companies "from New Zealand to Indonesia to Italy to Finland" responded quickly to the call for help, the Division chief said. Warner Bros., Mr. Edwards recalls, handled a film on the Korean situation in Italy for the Division, booking the picture into 18 Italian theatres within three days. Similarly, an important foreign policy speech by President Truman was distributed to 70 theatres in Portugal by the MGM office in Lisbon.

The other big items in the Division's budget are distribution and exhibition. In the fiscal year ending in July, distribution costs amounted to \$1,674,856 and \$1,751,619 was spent on exhibition. Salaries of employees here (a staff of 121 in Washington and 173 in New York) and abroad are included in these figures. The division is seeking \$2,902,540 for distribution and \$1,277,217 for exhibition for the current year.

Congress has not as yet appropriated the funds requested by the Administration for this fiscal year, and the Division of International Motion Pictures, like all the other bureaus of the Government, is functioning on short term appropriations. Although the House recently passed a bill over Republican opposition granting a record \$85,000,000 to the State Department's overseas information program, the Senate Appropriations Committee this week voted to reduce the amount to \$63,000,000, \$52,000,000 less than requested.

UA Closes Six-Picture "A" Deal

United Artists' first large-scale deal for "A" productions, under its new management, was announced in New York last week by Arthur Krim, president, who reported the company had entered into a six-picture program with the newly formed partnership of Samuel J. Briskin and Sol Lesser, which Edward Small is expected to join.

Aubrey Schenck has been engaged as a producer for the partnership and arrangements are being made with other producers. The first of the half-dozen films to be delivered to UA in 1952 will go into production in October. Specific projects will be announced soon, it was stated.

The new UA management announced at its inception several months ago that its goal for 1952 would be a release schedule of predominantly "A" product, designed to restore the company to its original policy of specializing in top quality films. At that time, Mr. Krim defined the minimum goal as two "A" releases monthly for the year. Three top films, "African Queen," starring Katharine Hepburn; Stanley Kramer's "High Noon," his last for UA under his existing contract, and the Douglas Fairbanks, Jr.-Daniel Angel production, "Another Man's Poison," starring Bette Davis and Gary Merrill—have already been lined up. The latest deal gives the company nine of the 24 "A's" it seeks for next year.

Monogram Executives to Hold Planning Talks

Monogram and Allied Artists executives plan to hold a two-day meeting starting September 4 at the Muehlebach Hotel in Kansas City, to discuss production, sales and advertising plans for the 1952 season. Sales policy on such pictures as "The Highwayman," "Flight to Mars" and "Fort Osage" also will be set. Among those attending will be Steve Broidy, president; Harold Mirisch, vice-president; Ralph Branton; Walter Mirisch, executive producer, and Morey Goldstein, general sales manager.

Irene Dunne to Attend Film Festival at Venice

Irene Dunne and her husband, Dr. Francis Griffin, will leave New York by plane August 29 to attend the International Film Festival in Venice next month at the invitation of the Italian Government, the Motion Picture Association of America announced in New York this week. Miss Dunne will participate in the Festival's "American Day" celebration. Other guests at the salute to the American film industry will be James C. Dunn, U. S. Ambassador to Italy; Leon Dayton, ECA minister to Italy; John G. McCarthy, representing the MPAA, and Italian Government officials.

People in The News

ERIC JOHNSTON, on leave as president of the Motion Picture Association of America to serve as Economic Stabilization Administrator, will leave Washington early next week on a tour of Britain, France, Germany and the Scandinavian countries to observe the economic aspects of their rearmament programs.

NORMAN L. CARTER, president of Paramount Gulf Theatres, New Orleans, announced this week that he will resign at the end of the year. He will continue to serve the circuit, a subsidiary of United Paramount Theatres, in an advisory capacity after his resignation.

JOE E. BROWN was awarded the Army's Certificate of Appreciation in Washington this week for "his outstanding and patriotic service . . . in bringing happiness and entertainment to the soldiers of the United States Army." Army Secretary FRANK PACE presented the award.

BERNARD J. GATES arrived in London this week, where he will make his headquarters as the new supervisor for the United Kingdom and Europe for Monogram International. He will continue his contracts with the company's South American offices.

HUNT STROMBERG arrived in New York from Hollywood this week.

WILLIAM E. OSBORNE, assistant export manager for Monogram International, will leave New York shortly for a tour of the Far East.

JOSEPH BELLFORT, RKO Radio Continental European general manager, and ELIAS LAPINERE, Continental sales manager and director of publicity-advertising, arrived in New York this week for conferences with PHIL REISMAN, foreign distribution vice-president.

NORMAN KATZ, president of Discina International Films, will leave New York by plane early next week for a visit to Paris.

WILLIAM SATORI, Continental European supervisor for Monogram International for some time, is returning to New York for a home office assignment.

EDWARD SMALL will visit New York from the coast in about two weeks.

ARTHUR W. KELLY, producers representative, will leave New York for Paris September 1.

B. BERNARD KREISLER, executive director of the Motion Picture Association of America's advisory unit for foreign films, left

New York aboard the *S.S. Liberte* this week to attend the International Film Festival in Venice at the invitation of the Italian Government.

HERBERT COPELAN has been appointed film buyer and booker of the Warner New England Zone, HARRY M. KALMINE, president and general manager of Warner Brothers Theatres, announced in New York this week. Mr. Copelan has been with the company since 1929.

MYRON N. BLANK, executive of Central States Theatres, Des Moines, has been appointed co-chairman of the Polk County, Ia., savings bond drive.

KERMIT STENGEL, JR., son of the executive vice-president of Crescent Amusement Company, Nashville, reports for duty in the Navy as an ensign October 1. He will join the circuit upon completion of his Navy stint.

RALPH AMACHER has been named branch manager for the United Artists exchange in Kansas City, Mo. He had been a salesman for the company in San Francisco.

CHARLES W. SNYDER announced last week that he will resign as executive secretary of Allied Theatres of Michigan September 1 to join the administrative staff of Film Truck Service, Detroit. ERNEST T. CONLON, Grand Rapids attorney, will succeed him.

JOHN H. STEMBLER, recently elected executive vice-president of the Georgia Theatre Company, Atlanta, has been invited to serve as a member of the advisory board of the Fulton County Juvenile Court. Mr. Stembler was once an assistant United States Attorney in Miami.

JULIAN H. KING, SR., who owns the franchise of Lippert Pictures, Inc., in the midwest has appointed his son, JULIAN H. KING, JR., acting branch manager of the Des Moines and Omaha territories, with headquarters in Des Moines.

DAVID MILTON, art director and superintendent of construction at the Monogram studios for the past 13 years, has resigned to accept a post in the same capacity with William F. Broidy Productions, the newly formed television corporation.

To Open at Oak Ridge

"Mister Drake's Duck," a United Artists-released comedy about a duck that lays uranium eggs, will have its world premiere at the Grove theatre, Oak Ridge, August 30. The film co-stars Douglas Fairbanks and Yolande Donlan.

FILM FINANCE UNIT ON PAN

British Union Chief Asks Probe of Government Film Corporation

by PETER BURNUP

LONDON: Reflecting considerable disquiet this side on the operations of the National Film Finance Corporation, Tom O'Brien of the National Association of Theatrical and Kine Employees has called for an investigation of the Government-sponsored organization.

His blast was contained in a letter he wrote to President of the Board of Trade Sir Hartley Shawcross, urging him to seek the frank views of "responsible personalities in the industry" on the functions and management of the corporation.

"People Not Happy"

Referring to the Government's decision to grant a further sum of £2,000,000 to the NFFC, Mr. O'Brien told Sir Hartley: "It would be unwise for you to leave the matter at that. A number of people are not happy about the management of the affairs of the Corporation."

With characteristic Celtic fervour, the NATKE boss proceeded to add the remarkable comment:

"Public funds cannot be squandered on mental defectives, on the one hand, who believe they are the heaven sent geniuses of the producers' Paradise; nor on the buckled brains of those, on the other hand, who have been found wanting. The Board of Trade has the power to investigate the affairs of any company in any industry."

Consideration of Britain's stringent libel laws doubtless deters Mr. O'Brien from closer identification of those mental defectives and buckled brains but there are many well-qualified persons prepared to support him in his demand for an investigation into the Corporation and who indeed question the wisdom or desirability of its present setup.

Others Seek More Light

They would wish for a little light shed and more often, on the degree of success—or otherwise—which have attended projects substantially supported by the Corporation; in particular, information is sought in regard to the progress of the group production scheme which was started last September.

Critics of the Plan from the outset made the objection that its principal beneficiaries, apart from the Untouchable Caste of producers accepted by James Haldane Lawrie to the detriment of their less fortunate comrades, would be controllers of "vertically integrated combines" who otherwise might find themselves faced with the necessity of closing down their studios.

Unhappy suggestions are also made—in

default of official progress reports—that technicians have "loaned" to group productions at rates in excess of those paid them by their parent companies. It is doubtless those considerations among others which Mr. O'Brien has in mind when he so forthrightly demands an investigation into NFFC's affairs.

Progress Reports Sought

Much concern might well be dispersed if periodic progress reports were made by Mr. Lawrie and rumors of doleful losses, current in the industry, dispelled. As it is, definite information is only to be garnered from the Corporation's annual report, and then in not particularly specific form in regard to individual productions.

It is conceded that proper appraisal of a film's opportunity from the mere study of a provisional script is just about the chanciest thing in an inordinately chancy business. Mr. Lawrie's critics point to his dubiety (on a script reading) of the ultimately fantastically successful Herbert Wilcox's "Odette" and his acceptance of "Green Grow the Rushes." The latter film had no prior distribution guarantee and a smaller bank loan than the normal budget percentage with the result that NFFC's contribution was larger than usual. "Gray Grow the Rushes," acridly comment the critics.

British Lion—itself indebted by £3,000,000 to NFFC—accepted the distribution of the picture several months ago. To date no circuit deal has been made and no announcement made of a trade show for the film.

Urges Anglo-U.S. Group

Citing the Eady Production Pool and the latest Government largesse of £2,000,000, Mr. O'Brien in his letter to Sir Hartley admits that he discerns a gleam of hope for the survival of British production. But he still badly wants that conference of "responsible personalities" to look into NFFC. He also suggests the establishment of an Anglo-American Film Negotiating Committee, although he admits that "unity of British interests" is an essential prerequisite to that happy consummation.

Rank Film First Shown At Edinburgh Festival

The first theatrical film shown at the 1951 Edinburgh Film Festival, which opened August 19 and runs until September 9, was the J. Arthur Rank Organization production, "The Man in the White Suit," a Michael Balcon comedy starring Alec Guinness and directed by Alexander Mackendrick. In addition to feature films, the festival is showing documentaries and educational, scientific, experimental and children's films from all over the world and both sides of the Iron Curtain.

MPEA RATIFIES BRITISH AGREEMENT

Member companies of the Motion Picture Export Association last week ratified the new two-year Anglo-American film remittance pact and Joyce O'Hara, MPEA vice-president, cabled Fayette W. Allport, MPEA representative in London, to so inform the British Government. The agreement goes into effect October 1, 1951, but can be reopened within a year. It retains the basic \$17,000,000 annual remittance, but guarantees the American companies convertibility of \$4,000,000 out of their Eady Tax share and raises the percentage of remittable funds from investment in films made in Britain to 33 1/3 per cent.

Eckman Bid to Council Hailed in London

LONDON: Satisfaction is expressed in all quarters at the Board of Trade's invitation to Sam Eckman, Jr., to join the Cinematograph Films Council. The invitation is taken as evidence of a change of hearts at the Board of Trade and a reversal of the apparently anti-American tendency which tinged the Board's thoughts during Harold Wilson's tenure as president. Mr. Eckman is likely to be joined on the Council as a representative of the renters by British Lion's Sir Arthur Jarratt. Other names mentioned as members of the new Council are ABPC's Sir Philip Warter, Sir Alexander King, Cecil Bernstein, E. J. Hinge for exhibitors; J. Arthur Rank and short-film maker Frank Hoare for producers.

British Union Upset at Rank Closing Report

LONDON: The Association of Cinematograph and Allied Technicians is the latest body to be perturbed at the possibility of a shut-down at J. Arthur Rank's Denham Studios and the dispersal of the equipment there. The union has written to the Board of Trade's Sir Hartley Shawcross in what it calls "the most urgent terms" about the suggested close-down. "If these (shutdown) rumors are true," the letter read "we urge the government to requisition the studio and maintain it for the purpose of film production and under no circumstances allow it to be sold for any other purpose." The National Association of Theatrical and Kine Employees already has made a similar advance to Sir Hartley.

Plans Scarsdale Theatre

Leo Brecher, managing director of the Plaza theatre, New York, announced this week that he will open a sister theatre, the Plaza-in-Scarsdale, at Scarsdale, N. Y., early in September. The new theatre is the remodeled version of the old Scarsdale Playhouse, done under the supervision of Ben Schlanger, theatre architect.

Fights Tax Exemption

CHICAGO: An urgent letter to all members of Illinois Allied, concerned with the proposed exemption of religious, fraternal and charitable organizations from payment of Federal amusement taxes, has been sent out over the signature of Jack Kirsch, president of Illinois Allied. Mr. Kirsch outlines the unfair aspects of the proposed legislation, which also would grant tax exemption to theatres operated by so-called non-profit organizations. The letter requests that all members send telegrams to the Senators from Illinois, Paul H. Douglas and Everett M. Dirksen, urging them to exert their influence in having the provisions stricken from the bill. Either that, or to see to it that motion picture theatres are given equal treatment by being included in the exemptions.

Warners Stock Tenders May Total 1,100,000

A check of stock tenders offered to Warner Brothers up to last week's deadline indicates that the \$15,000,000 allocated by the company for the purchase of its stock will be sufficient to retire in excess of 1,100,000 shares, it was reported in New York this week. The stock closed at the deadline at 14½, after ranging between 13½ and 14¼ during the period the offer for the tenders was in effect. Tenders at the lowest prices are being accepted first. More than sufficient stock to exhaust the \$15,000,000 appropriation was tendered, the company said. Included in the tenders are 100,000 shares held by the Warner families which, if accepted, would leave them with about 1,600,000 shares. If 1,100,000 shares are retired, the company's capitalization would be reduced to about 5,800,000 shares.

Newins and Grant Buy Theatre in Delaware

Harvey B. Newins, president of St. Cloud Amusement Corporation, and Orto Theatres Corporation, and Arnold M. Grant have purchased Loew's Aldine theatre in Wilmington, Del., largest in the state. The property was owned by Warners and was held at \$575,000. The purchase was all cash and is subject to Loew's lease for the theatre. The commercial portion of the premises is leased until 1954, at which time the new owners intend to completely modernize it.

Study Wage Demands

As Warner New York officials were studying a demand for a 16 per cent wage increase for white collar workers, submitted by the IATSE Motion Picture Home Office Employees Local No. H-63, the strike-less picketing of Paramount International continued last week. The company rejected a demand for a 10 per cent pay boost, and H-63 decided to wait a few days before calling a strike.

PUBLISHER TO SPEAK ON CATHOLIC HOUR

Martin Quigley will be the speaker on the Catholic Hour, NBC radio network, Sunday, September 2, at 2 P.M. (Eastern Daylight Saving Time). His address, which is one of 11 in a series, given by laymen on "Careers in Christianity," will be entitled "Christianity in Motion Pictures Today."

Winikus Assistant to Youngstein at UA

Francis M. Winikus, advertising manager of United Artists since 1947, has been appointed assistant national director of advertising, publicity and exploitation of the motion picture distributing company. It was announced this week by Max E. Youngstein, vice president and national director of advertising, publicity and exploitation.



Francis M. Winikus

Mr. Winikus, whose appointment is effective immediately, also will retain his post as head of the company's advertising department.

A veteran of World War II with the rank of Lieutenant (S.G.) in the U.S. Navy, Mr. Winikus joined United Artists as an advertising copywriter in 1946. Before the war, he had been a copywriter in the advertising department of Warner Bros.

Mr. Winikus, who is a 1935 graduate of the University of Virginia, began his writing career as a sports reporter on the *Long Island Daily Press* and subsequently established himself as a leading radio writer for all four major networks.

SEC Lists UPT Holdings Of John Balaban, Blank

As of June 1, John Balaban held 12,000 shares of United Paramount Theatres common stock through the B. and J. Association, while his wife held another 11,900 shares, according to the latest Securities and Exchange Commission report issued in Washington last week.

The report, covering holdings by officials in film industry stocks, also showed that A. H. Blank held 4,095 shares of UPT common in his own name and another 500 shares through a trust account, while Robert B. Wilby held 1,034 shares.

Louis B. Mayer sold another 1,000 shares of Loew's common, dropping his holdings to 9,400 shares, according to the report. A. Schneider gave away 700 shares of Columbia common stock, dropping his holdings to 7,766 shares, plus options for 12,500 shares.

Unsolicited Letter Lauds Industry

Mr. and Mrs. J. B. Martin, of Anderson, Ind., attended the Paramount theatre there one evening recently and enjoyed the program so much that Mr. Martin, associated with the Young Men's Christian Association in Anderson, took the time to get off a letter of appreciation to the manager, A. A. Arveson. Pete Panagos, Alliance Theatre Corporation, Chicago, forwarded a copy of the letter to *MOTION PICTURE HERALD*.

Pointing out that while he is not a "TV bug" he selects his pictures carefully, Mr. Martin wrote that he saw "I Was a Communist for the F.B.I." and "On Moonlight Bay" at the Paramount and "seldom enjoyed an evening of motion pictures more."

"It is certainly a credit to the motion picture industry to be able to produce two such outstanding pictures. The first film should be seen by every red-blooded American . . . the second was a most delightful family comedy . . . America needs more pictures of this type," he added. Mr. Martin noted that many persons feel as he does, but do not take the time to write.

Bronston Previews First in Series of Vatican Films

Samuel Bronston, who recently completed 30 hours of color films on the art treasures and traditions of the Vatican City for Obelisk Films, Inc., previewed two of the first four films in a series of 20-minute subjects before members of the Catholic Institute of the Press in New York last week. The films, "St. Peter's Excavations," with Bob Considine narrating, and "Mosaics—Pictures of Eternity," along with "The Borghese Gallery" and "Propagation of the Faith," are being distributed non-theatrically by the D. V. D. Corporation, New York. These subjects and two features based on the Vatican footage will be released theatrically here and abroad in November, Mr. Bronston said at the preview. The subjects were filmed with the approval and supervision of Vatican authorities, an announcement said.

"Quo Vadis" to Run at Two Broadway Houses

MGM announced Wednesday that the long-heralded "Quo Vadis" would open in New York at a dual premiere between November 1 and 15. The picture will play at the Astor theatre on a reserved-seat, two-a-day policy and simultaneously at the Capitol theatre on a continuous show basis. A gala premiere is planned for the opening night at both theatres.

Cut Connecticut Fire Rates

Theatre fire insurance premium rates in Connecticut were reduced 10 per cent, effective last week.

INDEPENDENTS IN FRANCE HIT

by HENRY KAHN
in Paris

French independents are worried by the challenge from the circuits. Compared with Britain or the U. S., French circuits are small. No one circuit has more than 20 houses. But the independents protest that these circuits are able to book the best films too easily and thereby are a threat to the very existence of independent operations. In the south of France, independent exhibitors have decided to form a kind of cooperative for booking films.

Each member will pay a small percentage to cover costs. No profits will be made. The purpose of the cooperative is to permit the small theatres to book good films on equal terms. Such pictures will actually be booked by the cooperative and then distributed among its members.

The Temporary Aid funds, earmarked to aid production, are said to be running low. There is talk of increasing the tax on seats in order to refill the depleted coffers. The funds are obtained by the imposition of a tax on the price of seats. That levy varies from five to 10 francs. It is now suggested that the tax be raised to 10 to 20 francs, but exhibitors are not likely to accept any such proposal, business not being what it should be. Instead, they are apt to call for a complete overhaul of UniFrance Film, the semi-official organization set up to spread the word of French films abroad.

The French Government has decided to drop a series of taxes which, until now, were paid by certain educational organizations showing films. This has resulted in a strong protest from the head of the Exhibitors Syndicat. Its president points out that these so-called educational bodies rob the commercial cinema of about 35,000,000 admissions per year. The financial loss to the exhibitors is estimated at about half a billion francs a year.

The French newsreel companies are to receive a subsidy of 65,000,000 francs this year. Exhibitors are asking why so much is being spent on films that have gradually been depreciating in value.

Unemployment in the industry is growing and the latest figures show that no fewer than 51 operators and 100 technicians are out of work. Over 1,000 actors are receiving unemployment benefit. The total industry unemployment figure is put at 1,850.

There was a sigh of relief in French Government circles when it was learned that a New York court had refused Walt Disney an injunction against the showing of Lou Bunin's "Alice in Wonderland." The film

was made in France and the French Government was interested in it, but it was savagely attacked in the French Chamber of Deputies. The U. S. showing is expected to somewhat cut the loss on the picture from its domestic showing, where it made no money at all.

Mon. Sinibaldi Toussaint, inventor of a three-dimensional film process, gave a demonstration for the press last week. He uses six superimposed screens, all transparent and in different colors, for a pronounced stereoscopic effect. The size of the house is important in the Toussaint system. He has reached an agreement with an American firm to exploit the patent, but has retained the right to the system in France.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The motion picture industry in Sydney has been stirred by the first really definite attempt to introduce Sunday shows in the city. Miss Hilda Hattam, one of the best known, independent exhibitors, who controls the Premier theatre, Surrey Hills (which has a heavy industrial population), has received permission from the Chief Secretary to show pictures on Sunday nights and to charge admission.

Since this news came out, Miss Hattam has been approached by the Motion Picture Exhibitors Association—the official body of independent exhibitors in N.S.W.—asking her not to go ahead with the proposed screenings. Her operator has been instructed by the Theatrical Employees Association not to screen on Sundays.

This move brings to a head a long festering issue. The American distributors have all been anxious to see Sunday screenings in this country and they see no reason why Sunday night screenings should not be allowed. They look to the great increase in revenue which Sunday showings will undoubtedly bring and they hope that this income will compensate them for the many costs they have to bear.

It is known too that many exhibitors would like to screen pictures on Sundays. A number of unionists also would not be averse to working Sundays at favorable rates of pay. However, the official attitude of the MPEA and the TEA has been implacably against Sunday movies. Church bodies too—and particularly the Protestant groups—are stoutly opposed to what they term the introduction of "the Continental Sunday."

It is expected that more will be heard in this matter in the very near future, and already there is talk of reprisals in the air. Miss Hattam has been guaranteed supplies by one distributor and the MPEA has

threatened to boycott that particular firm's films if they are offered for Sunday screenings.

Two films produced in Australia are expected to open in this country within the next few weeks. Faun Films, an English company, will open "Wherever She Goes" at the Strand theatre, Hobart, September 7. It is the life story of the Australian pianist, Eileen Joyce. The other film is the "Glenrowan Affair."

Holdover figures in all Hoyts Theatres have been increased. This will mean that long runs in Hoyts houses will be appreciably shorter. Increased operating costs are blamed.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Problems of producers have increased with the wage increase demand for actors made by the National Actors Union, of which Jorge Negrete, romantic film actor and singer, is president.

The boosts demanded range from 35 to 90 per cent, the lower brackets for stars and the higher ones for secondary and bit players. Hints have been made that a strike may be in the offing but officially nothing has been done.

Producers hold that actors' wages already are very high and that general operating costs preclude any increases. The union, however, points to the constantly soaring cost of living in this country. The trade in general believes there will be some kind of settlement, probably on the basis of a 10 or 15 per cent increase.

The union says stars' yearly earnings range from \$2,770 to \$57,000 for such top earners as Maria Felix, winner of the 1950 Oscar, and "Cantinflas" (Mario Moreno).

Picture distribution will continue by individuals and individual companies and will not be given over to any one single organization, Pedro Tellez Vargas, secretary general of the National Cinematographic Industry Workers Union (STIC), said recently following an interview with President Miguel Aleman.

There had been reports in the trade that distribution might be handled by only one organization. Mr. Tellez explained that such an organization would be a trust and a monopoly and that it would be illegal under the Mexican Constitution.

The Mexican picture "Dicen Que Soy Comunista" ("They Say I'm a Communist") was banned by the censors just before its first exhibition here. The censors had approved the film after one deletion, but objected to the production's advertising.

The trade is gratified that the peso rate of the dollar is to be continued at 8.65 pesos until June 30, 1953, under an agreement between the U. S. and the Mexican Governments.

The National Spotlight

ALBANY

The exchange district's participation in COMPO's promotion of "Movietime, U.S.A." will be outlined at a meeting in the Delaware theatre here September 7 at 1 p.m. Preliminary plans were formulated at a get-together in the Twentieth Century-Fox screening room Monday. . . . Drive-in business is reported good in a number of situations. . . . Don Hallenbeck was forced to discontinue, temporarily, operation of the Indian Ladder drive-in, whose screen was blown down during a storm. . . . Jack Boyd, former manager of the Crane in Schenectady and the Strand in Watervliet, is now working for Hallmark Production on "Prince of Peace". For the first-run in Schenectady, the Gardner charged adults 65 cents and children 25 cents. . . . Recent visitors included: Sam Slotnick, F. Chase Hathaway, Sid Dwore, Sam Davis, George Thornton, Sylvan Leff, Phil Baroudi, Isidore Berinstein, Herman L. Ripps, Joe St. Clair, Pincus Sober and James Bracken. . . . Paramount arranged sneak previews of "Here Comes the Groom" in Schine's Avon, Watertown, and Glove, Gloversville.

ATLANTA

Business in all downtown theatres is much better and very good in the drive-ins. Playing are: Fox, "That's My Boy"; Roxy, "Smoky" and "The Man Who Came Back"; Rhodes, "No Question Asked"; Art, "The Blue Lamp"; Rialto, "Alice in Wonderland," second week; Paramount, "David and Bathsheba" on road show prices; Loew's, "Rich Young and Pretty" . . . Visiting and booking: Jack Coltraine, Co-At-Co, Toccoa, Ga.; Bill Yabrough, Emily, Hartsville, Ga.; Jay Solomon, Chattanooga, Tenn.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; Mr. and Mrs. Roy Mitchell, Mountain, Stone Mountain, Ga.; and Welch, Dallas, Dallas, Ga. . . . The new owners of the A. & B. drive-in, Blountstown, Fla., are Joe F. Durham, Ray Layne and Maroni Shuler. . . . The Gulf Wind drive-in, St. Petersburg, Fla., is asking the court there for injunction to keep a neighbor's light from shining into the drive-in. . . . Roy Williams, manager of the Sunset theatre, Ft. Lauderdale, Fla., for the past two years, transferred as manager of the Cinema theatre, Miami Beach, Fla., a unit of the Florida State Theatre. . . . Carl Albright has been transferred as manager of the Gem theatre, Marianna, Fla., to the Vance in Chipley, Fla.

BALTIMORE

One new picture and the rest holdovers, attest to the fact that business here is on the upgrade. Lone newcomer, "Teresa" opened to very good business while "Alice in Wonderland" in its third week is still doing well. "That's My Boy" also in a third week is doing over average business. "Captain

Horatio Hornblower" in a second week also doing very well. "Mr. Belvedere Rings the Bell" and "Passage West" also in second week. . . . Motion Picture Theatre Owners of Maryland will hold a picnic September 11. Bob Gruver, Glen Burnie theatres, is chairman of the committee. . . . Lauritz Garman, president of the MPTOM headed a group of exhibitors attending the COMPO "Movietime" meeting in Washington. . . . Baltimore's television set figure reached 307,615 as of August 1, according to a survey recently completed for the Baltimore Television Circulation Committee. Sales for the month of July totaled 3,197 according to reports received from dealers and distributors in the Baltimore area. The TV set figure a year ago was 191,515.

BOSTON

"Capt. Horatio Hornblower" at the Metropolitan easily led the field by a large margin with Disney's "Alice in Wonderland" holding well in its second stanza at the Memorial, and the world premiere of "Thunder on the Hill" also good at the Astor. The double bill of "Teresa" and "Strictly Dishonorable" at the State and Orpheum was well received but did not warrant a holdover. . . . There were only a few empty seats in the rear balcony for the Louis-Bivins fight at the Pilgrim's first ex-

clusive television show. At 95 cents, more than 1,800 seats were filled. . . . Nat Ross, former salesman for United Artists, has opened his own film exchange for independent re-issues. . . . More than 300 persons attended the first of a series of Sunday morning services of worship at the Neponset drive-in, Boston's only drive-in theatre. The facilities of the theatre are given each week by owner Michael Redstone with the Council of Greater Boston Protestant Churches conducting. . . . Herbert Copelman, general manager of the Snider circuit, has selected his committee for the Red Feather drive. He is exhibitor chairman for theatres in metropolitan Boston. Robert M. Sternburg, Max Naylor, Al Somerby, John Carroll, Edward Canter, Francis McManus, Harry Wasserman, James Dempsey, John Carroll, Ray Feeley, Irving Alexander, Joe Sandler, Arthur Jerome, Mel Green and Stanley Eilenberg have accepted the appointments.

BUFFALO

Elmer F. Lux, city councilman-at-large and general manager, Darnell Theatres, presented the key to city to Sarah Churchill, when the actress appeared as the guest of honor at the premiere of "Obsessed," in the Cinema theatre. Proceeds of the premiere went to the Variety Club's Cerebral Palsy fund. . . . J. Stanley Blakely, owner of the Grand in Westfield is installing new Simplex direct projection TV. . . . Representatives of exhibition and distribution met to discuss plans for big get-together September 10 for "Movietime, U.S.A." . . . Abe Bernstein now in charge of MGM Buffalo exploitation. . . . Lester Pollock will put on his annual bathing beauty contest at Loew's in Rochester on August 31. . . . Mike Frascella now is office manager and head booker at the Lippert office, succeeding Minna Zachem, resigned.

CHICAGO

First runs here still are going strong, with several houses doing terrific business. "That's My Boy" was bigger than "Caruso" and "Show Boat" in its first week at the Oriental. With a change in the tenor of its newspaper ads, "Captain Horatio Hornblower" pepped up after a slow start at the State Lake. Two holdovers, "Alice in Wonderland" at the Palace and "Kon-Tiki" at the Surf, continued to attract top grosses. "Little Egypt" wound up its run at the Chicago with a big second week of close to \$50,000. "Pickup" opened very well at the Grand, with \$16,000 looming for the first week — well above average. At the Woods, "Flying Leathernecks," backed by a really gigantic premiere, got off to a great start and is running ahead of "The Thing." "Hue and Cry" is holding for a second week at the Carnegie. "Four In a Jeep" bows into

(Continued on following page)

WHEN AND WHERE

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23 - 27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

(Continued from preceding page)

the Ziegfeld after the 18-week run of "Tales of Hoffman" at the local Lopert showcase. Two new bills, "Strictly Dishonorable" and "14 Hours" at the United Artists and Dinah Shore on the stage at the Chicago with "The Guy Who Came Back" on the screen, opened just fair. . . . The Palace is charging 50 cents for children, instead of the usual 30 cents during the run of "Alice In Wonderland." . . . The large-screen showing of the Louis-Bivins fight was not helped at the box office by the short notice given on the setting of the bout for theatre TV.

CINCINNATI

Walt Disney's "Alice in Wonderland," after doing approximately 65 per cent above average on its first week at the 3,300-seat RKO Albee, held for a second week at this house, and is playing to excellent returns. Other current attractions include: "Sirocco," RKO Palace; "The Tall Target," plus "Kind Lady," RKO Grand; "On Moonlight Bay," third week, RKO Lyric, after a big first week at the Palace and a first move-over week at the Lyric; "Mr. Belvedere Rings the Bell," Capitol; "Warpath," Keith's and "Beauty and the Beast," dualized with "Shoe Shine" at the suburban Gould "art" theatre. . . . The Regent, Springfield, Ohio, unit of the Springfield Theatres Co., will install television as the first house in this area to join the theatre-television list. The new program will be put into operation about January 1, but a connection with one of the new A. T. & T. coaxial cables will not be obtainable for about six months thereafter. . . . "Show Boat" played a full week at the Northio Paramount, in Hamilton, Ohio, where programs normally change three times weekly. At the same time the Ramona Auto theatre played a full week of "Samson and Delilah" as a first run, after which it moved to the neighborhood Ross-ville. Both houses are operated by George Turlukis.

CLEVELAND

Northern Ohio COMPO campaign chairman Meyer Fine and his policy committee of 12, in their first meeting named a group of zone chairmen to carry out locally the plans that the committee will adopt territorially. . . . E. J. Stutz and Robert Snyder of Four Continent Films have acquired a series of five new westerns starring Lash LaRue and Fuzzy St. John from Scott Lett of Charlotte, N. C., for northern Ohio distribution. . . . Harold Raives, Schine Ohio zone manager, has appointed Bennett Goldstein state booker and Norman Shepherd assistant booker with headquarters in Cleveland. . . . John Shelley has been promoted from assistant at the Athena theatre, to manager of the Ashland, both of Ashland. . . . The Louis-Bivin fight telecast brought the smaller audiences to date at the RKO Palace where prices were boosted to \$1.00. A little over 1,000 admissions were counted in the 3,300-seat house.

COLUMBUS

"That's My Boy" at Loew's Ohio was the boxoffice leader of the week, doing a heavy juvenile trade. "Captain Horatio Hornblower" did well at the Palace. The Grand had "Mark of the Renegade" and the Broad showed "Mask of the Avenger." The World

did fair business with "Four in a Jeep." . . . The four Warner Brothers — Harry, Sam, Albert and Jack—are shown in one of the displays featured in the windows of the Lazarus department store as part of the store's centennial celebration. Typical performance at the Warner's first theatre in Youngstown, Ohio nearly a half-century ago is shown. . . . Kenneth Mason and Field Conard are in charge of the new amusements box office opened in the Deshler-Wallick lobby. . . . Sneak preview of Bing Crosby's "Here Comes The Groom" was held at Loew's Ohio.

DENVER

"Show Boat" goes into its sixth week at the Broadway; "Capt. Horatio Hornblower" probably holding over at the Denver and Esquire. Other first run pictures include "As Young As You Feel" with "House on Telegraph Hill," Aladdin, Tabor, Webber; "Peking Express," Denham; "Alice in Wonderland" with "Nature's Half Acre" in the third week at the Orpheum; "Katie Did It" with "Black Angel," Paramount, and "Ballerino" at the Vogue. . . . Tom Knight, owner of theatres, Riverton, Wyo., flew two more emergency cases to Denver hospitals. This is becoming a regular stint for him with his private plane. . . . M. R. Austin, formerly branch manager for Eagle-Lion, later special representative for United Artists, moves to Salt Lake City as branch manager. Al Brandon, recently resigned at Twentieth Century-Fox, is added as salesman at United Artists. . . . R. W. Woodriddle, owner the Alameda, broke his wrist in a fall down stairs.

DETROIT

Weekend business dropped considerably due to the National Air Races which were held here for three days. First-run managers expect business to return to normal next weekend. Michigan is doing fine with "Alice in Wonderland." Adams is showing "Strictly Dishonorable" and "Kind Lady." "Rich, Young and Pretty" and "The Tall Target" followed "The Great Caruso" which enjoyed a healthy six week stay at the United Artists. "Captain Horatio Hornblower" opened Friday at the Palms. Fox was packed to capacity on opening day of "Mr. Belvedere Rings The Bell" with "Let's Go Navy" its companion feature. A double bill at the Madison offers "Cattle Drive" and "Yes Sir, Mr. Bones." . . . Robert Montgomery was in town to present university scholarships to eight national winners of the Fisher Body Craftsmen Guild contest for best automobile design. . . . Kennedy Motion Picture Service is being organized by James G. Kennedy.

HARTFORD

Downtown first-runs included: "Strictly Dishonorable" and "Teresa," Loew's Poli; "Thunder On the Hill," Warner Strand; "Lost Continent," Allyn; and "The Magic Face," E. M. Loew's. . . . Sal Adorno, Jr., general manager of the Adorno-Middletown Theatres, Middletown, Conn., has been named a captain in the business division of the October Red Feather campaign of the Middletown Community Chest. . . . Jack A. Sanson, manager, Warner State Theatre, Manchester, Conn., has resumed his duties, after a Connecticut area vacation. . . . Hart-

ford Visitors: Bob Sternberg, Hy Fine, New England Theatres, Boston; Doug Amos, Lockwood & Gordon Theatres; Mrs. Phyllis Antidel, theatre department, Peoples Candy Co.

INDIANAPOLIS

Foster Gauker, MGM branch manager, is "Movietime, U.S.A." distributor chairman for the Indianapolis zone; Maurice Brazee, city manager of Greater Indianapolis, and Earl Cunningham, general manager of the Fountain Square group, are exhibitor co-chairmen. . . . H. W. Boyd has remodelled the Princess at Cayuga. . . . H. E. Lenhart is converting the Savoy at Terre Haute for business rentals. . . . C. A. Christy has reopened the Union at Liberty, Ind. . . . V. J. McKelsi, manager of the Esquire, formerly manager of the Indiana, has given the Cantor circuit two weeks' notice of his retirement from theatre business. . . . Walter L. Titus, Republic vice-president and division manager, was here. . . . The upswing in first run business continued last week as "Alice in Wonderland" grossed \$15,000 at the Indiana, "Captain Horatio Hornblower" \$12,000 at the Circle.

KANSAS CITY

"That's My Boy," at the Paramount, is drawing more than double average. "Happy Go Lovely" with "Tokyo File 212" is at the RKO Missouri. "Lorna Doone" and "The Texas Rangers" at the Midland will be followed by "He Ran All the Way." All four Fox Midwest firstruns have a double bill this week: "The Prince Who Was a Thief" and "Cavalry Scout." The Kimo is holding "Kon-Tiki" for the sixth week. Fox Midwest's second-run Plaza has a first-run this week: "The Inheritance," at admissions of 55 cents matinee, 65 cents nights. . . . District and department heads of Commonwealth Theatres are reporting and using observations made on their recent group trip to Hollywood. . . . The Kansas-Missouri Theatre Association fall annual convention is set for Tuesday and Wednesday, November 6 and 7 at the Hotel President, Kansas City, Mo. Jack Braunagle was named convention chairman. . . . Fox Midwest's annual meeting, August 28-29, Hotel Muehlebach, will have as guests Charles Einfeld and Peter Levathes.

LOS ANGELES

"A Place in the Sun" was launched in its local Fine Arts run by critical raves placing the Paramount film on a par with the half dozen greatest of all time, following its strictly invitational premiere. . . . Another film slated for gala premiere treatment is "People Will Talk." . . . Current attractions at the first runs included "Iron Man" at the United Artists circuit, "Meet Me After the Show" at the Los Angeles and Chinese group, "Teresa" and "No Questions Asked" at Loew's State and Egyptian, "That's My Boy" at the two Paramounts, "Alice in Wonderland" at the Pantages and Hillstreet, "Ace in the Hole" at the Hawaii and Globe, and "Native Son" at the 4 Star. . . . "Captain Horatio Hornblower" seemed set for a long run at the three Warner Bros. theatres as it entered a big second week. . . . "Cyran de Bergerac" was chalking up healthy grosses in its neighborhood runs but well ahead was "The Great Caruso." The

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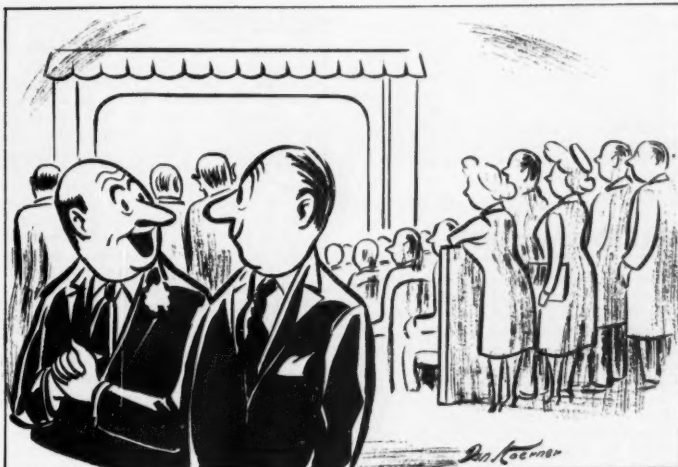
latter film set a long-time record at Kurt and Max Laemmle's Los Feliz theatre, going strong on its own and even better when teamed with "Trio." . . . Business generally was reported by neighborhood exhibitors as being considerably improved over recent months, with credit given equally to better film fare and inferior television programs. . . . Latest house to assume the Gamble and O'Keefe banner was the Arlington. . . . The Canoga theatre in Canoga Park has been leased from Paul Glick by Robert Strong. . . . Now with United Film Service Company is Ray Lindsay, formerly of the Coronet theatre in San Diego

LOUISVILLE

Both versions of "Alice in Wonderland" are playing at first run theatres here. Disney's is at the Brown going into its second Louisville week, while the other is at the Scoop. Other first run showings were "Passage West" and "The Bullfighter and the Lady" at the Rialto; "Sealed Cargo" and "Pistol Harvest" at the Strand, and at Loew's "He Ran All the Way" and "Home Town Story." "On Moonlight Bay" was held over at the Mary Anderson and went into its third week here. . . . The Preston highway, which passes the Preston drive-in theatre, and which has been closed for many months during the building of a new super-highway, has been reopened, making it much easier for Preston's patrons to get to the theatre. . . . Lou Arru has inaugurated Children's Festival Week at both his Twin drive-in theatre and Skyway drive-in theatre. . . . New Soundheads and New Ideal auditorium chairs are to be installed in William P. McGovern's Ritz theatre, Loogootee, Indiana. Both were purchased through the Falls City Theatre Equipment Co., Louisville. . . . Out of town visitors seen on the row recently included: Edwin St. Clair, St. Clair Theatre, Lebanon Junction, Ky.; A. N. Miles, Eminence, Ky.; J. T. Kennedy, Jr., Stanton theatre, Stanton, Ky.; William P. McGovern, Ritz theatre, Loogootee, Ind.

MEMPHIS

Greatly improved business over previous years and months is being enjoyed by first runs. Warner set the pace with "Alice in Wonderland." Patrons stood in lines which went to the corner and turned down a side street at Warner. Newspapers published pictures of these lines of patrons in front of the Warner ticket office. . . . Just recently Loew's State had such big business with "Show Boat" that it ran for 24 days—something of a record in Memphis. Warner had just ended a three-week run of "On Moonlight Bay" while pictures usually run only a week. Loew's Palace is currently showing "Frogmen" to better than average crowds. Loew's State is doing well with "Law and the Lady." Malco is showing "Comin' Round the Mountain" and Strand "The Guy Who Came Back" to satisfactory houses. . . . Ernest Coleman, Jonesboro, Ark., has been named manager of Memphian theatre in Memphis. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., is in New York on business. . . . Allied leaders are meeting in Memphis and making plans for the annual two-day convention of Mid-South at Hotel Gayoso here Oct. 16 and 17. . . . Lamar, Capitol and Joy theatres in Memphis, Zer-Mac Theatres, in Memphis,



MOTION PICTURE HERALD

"Have you noticed we're getting a new class of people, those wanting to get away from television?"

have adopted a policy of admitting children under 12 free when accompanied by adults. . . . An industry-wide meeting with exhibitors and distributors from all over the Memphis territory will be held at Malco theatre at 9 a.m. Monday, Aug. 27 as part of the "Movietime, U.S.A." movement.

MIAMI

Still thrilling enthusiastic audiences, "Show Boat" steams into its sixth week at the Flamingo; "Rich, Young and Pretty" is being held over for the second week at Florida, Sheridan; "The Prince Who Was a Thief," Carib, Miami, Miracle; "Strictly Dishonorable," Embassy, Variety; "Captain Horatio Hornblower," Paramount, Beach; "Lovers of Verona," Colony Art and "Ace in the Hole" at the Olympia with a stage bill. On the midnight beat Paramount had "His Kind of Woman" and the Town played "Iron Man." . . . With Al Brandt of the Flamingo on an extended vacation, John F. Calio is the newly appointed manager. . . . Mary E. Ireland is now doing advertising and publicity for Cloughton Theatres, replacing Sheri Sherwood. . . . Edward Heller, formerly with Warner Bros. of Philadelphia and Washington, D. C., is now assisting at the Gables theatre in Coral Gables. . . . The Florida and Sheridan theatres had a sneak preview of "Here Comes the Groom" and followed it with advertisements announcing exclusive first-run showing August 31. . . . Gala ceremonies were to be held this week on stage of the Capitol theatre, with official representatives of 22 Latin-American countries on hand to welcome the inauguration of permanent Spanish language film policy at the theatre.

MILWAUKEE

The Fox-Wisconsin theatres are sponsoring a Mrs. America contest here. The semi-finals will be held on the stage of the Garfield, Uptown, Modjeska, Paradise, Varsity and Shorewood. The Milwaukee finals will be held on the stage of the Fox-Wisconsin theatre August 30. . . . Bill Exton has taken

over the Vogue and Hollywood theatres in Kenosha. He also has the Roosevelt theatre there. . . . Seen along amusement row: F. J. McWilliams, Portage; Frank Eckardt, Jefferson, Jefferson, Wis.; M. Erickson, Loyal, Loyal; Sanford and Stanley Vincent, of the Nicolet and Depere theatres, Depere, Wis.

MINNEAPOLIS

Several pictures are in their third week at first run loop houses. "Show Boat" is playing for a third week at Radio City. "Alice in Wonderland" is in its third week at RKO Pan. "The Frogmen" is in its third week at the Gopher. The Century is playing "The Long Dark Hall." "On Moonlight Bay" is at RKO Orpheum. "No Questions Asked" at the Lyric. "Captain Horatio Hornblower," State. "Kind Lady," in its second week at the World. "Excuse My Dust" is at the Uptown. . . . The Vogue theatre, Sandstone, Minnesota, Guy Thorne owner, has installed new projection and sound equipment. . . . Sunday church services are being conducted at the Gull drive-in, Brainerd, Minnesota, and Sunset drive-in at Alexandria, Minnesota. . . . Mrs. Kenneth Falk, Monticello theatre, Monticello, Minnesota, M. J. Zimmer, Paradise theatre, Howard, South Dakota, and Blake Wyman, Tri-Mont theatre, Triumph, Minnesota, were film row visitors. . . . The Richfield theatre, Richfield, Minnesota, has re-opened after redecoration.

NEW ORLEANS

Pictures of the week were "Little Big Horn" at the Saenger which gave on Saturday to "On Moonlight Bay"; "The Prowler" at the Joy; "Strangers On A Train," second downtown showing at the Tudor followed by with another second downtowner "Take Care of My Little Girl"; "Sirocco" a mid-week opening at the Orpheum which followed the tremendous two week business of Disney's "Alice in Wonderland"; "Rich, Young and Pretty" at Loew's State. . . . The drive-in at Shreveport, La., one of the old-

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est in the territory which up until recently was merely referred to as the drive-in on Greenwood Road, has been christened the Leo. . . Exhibitors calling were Frank Mullins, Texarkana, Tex.-Ark.; W. E. Limroth, Giddens and Rester circuit, Mobile, Ala.; Mr. and Mrs. William Lighter, Beach Hurst, Pass Christian, Miss.; John Richards, Slidell Theatres Corp.; Bob Sigler, Dome, Hattiesburg, Miss.; Jack Smith, Grand Isle, La.

OKLAHOMA CITY

First run theatres in Oklahoma City are showing: Midwest, "Rich, Young and Pretty"; Warner, "The Law and the Lady"; Sooner, "The West Point Story" plus "They Drive By Night"; Center, "Alice in Wonderland" held over for another week; and Criterion, "That's My Boy." . . Wren theatres, at Mena, Ark., have purchased the Mena drive-in theatre on Highway 71 from Gordon Longacre and C. C. Cowden. W. L. Green, Jr., is local manager for Wren. . . The Pastime theatre, at Warren, Ark., was robbed of \$500.

OMAHA

"Alice in Wonderland" went for a second strong week at the RKO Brandeis, topping normal attendance, and was booked for a third week. While Disney's "Alice" was in its second week at the Brandeis, Souvaine's "Alice" opened at the suburban Dundee in the swank residential area. . . Omaha had one of its biggest industry gatherings, when more than 400 exhibitors, distributors and others in the trade gathered for the Variety Club outing and sessions of the Iowa-Neb.-raska Allied, Theatre Owners Association, Pioneer Circuit and Tri-States Theatres, Inc. . . Plans for a new drive-in theatre at O'Neill, Neb., are rumored, where the Danceland Pavilion now stands. . . New manager of the Perry, Ia., theatre is Art Farrell, Atlantic replacing Al Hansen, now at Atlantic in a Pioneer Circuit switch.

PHILADELPHIA

The City Treasurer's report revealed that tax collections from amusements in June this year resulted in \$256,524 against \$275,648 last year, with the 1951 total to date at \$1,474,548.31 against \$1,768,716.25 for the first six months of last year. . . Warner's Aldine reopens for the new season on August 29 with "Rich, Young and Pretty" for its local premiere. . . Ronald Morey is the new manager at Warners' Palace, coming over from the Model, with John Plunkett moved to the Avon and John Cerrone to the Model. . . Theatre Television Enterprises, Inc., increased its authorized capital stock to \$150,000, divided into 1,500 shares of common stock with par value of \$100. . . Robert Sidman, former manager of the Senate, Harrisburg, Pa., and Arthur B. Olian, organized the Olian-Sidman Advertising Agency, Inc., and the Pennsylvania Relations Service in Harrisburg. . . The Shrinestown drive-in, recently opened by Giles Poe, Jr., in Shrinestown, Pa., installed new projection and sound equipment. . . Daniel Peters is the new assistant manager at the Senate, Harrisburg, Pa. . . The front of the Star, Harrisburg, Pa., has been attractively repainted.

PITTSBURGH

Despite numerous counter-attractions, business in the downtown houses appears to be on the upswing. . . "Captain Horatio Hornblower" gave the Stanley its best business in many months and "On Moonlight Bay" went for a three-week run in the Stanley and Warner where it bettered average grosses before making way for "Samson and Delilah" at popular prices. . . "Show Boat" still rolls along in Loew's Ritz for a fifth week and still doing tremendous business for that particular house, while "Oliver Twist" appears to be pegged for a long run in the Art Cinema. . . Jeff Chandler made quite a favorable impression in his personal appearances here in connection with his "Iron Man." . . The Civic Opera at Pitt Stadium played to 600,000 people during its six-week run and that cut deeply into the movie attendances but it failed to make money.

PORTLAND

Only two new pictures are in town but box office receipts are holding up despite the heat and transient attractions. Strong holdovers are showing at other downtown houses. . . "Show Boat" has broke the "Caruso" attendance record at the United Artists and stays for a fifth week. . . "Rich, Young and Pretty" is held for a second week at the Broadway and is pulling partly because it stars Portland girl Jane Powell. "Moonlight Bay" at the Mayfair is staying for a second week having been shown at the two bigger houses for a week. "Alice in Wonderland" is new at the large Oriental and Paramount houses. "Sealed Cargo" moves into the Orpheum. . . and Marty Foster has booked a Mario Lanza "Concert" featuring the films "That Midnight Kiss" and "Toast of New Orleans" into the Guild house.

SAN FRANCISCO

There's great business in San Francisco with "That's My Boy" at the Paramount chalking the highest gross for the past week and assuring the film of at least a four-week run, and "Captain Horatio Hornblower," topping the theatre's average by an unusually high figure. . . New are "Mr. Belvedere Rings the Bell" at the Fox and "The First Legion" at United Artists. . . In second week: "A Place in the Sun" at the St. Francis, "Strictly Dishonorable" at Loew's Warfield, "Sirocco" at the Orpheum, Disney's "Alice in Wonderland" at the Golden Gate and Bunin's "Alice" at the Bridge and Rio. . . The spotlight of showmanship this week is on Mark Alling's Golden Gate with three other theatres benefiting from advertising campaigns on "Alice in Wonderland" and the personal appearance show of Josephine Baker. . . "Nature's Half Acre," second half of the Gate's bill is credited with a good part of the night business.

ST. LOUIS

New openings included Walt Disney's "Alice in Wonderland" at Loew's State while "Show Boat" stayed on for a sixth week at Loew's Orpheum with management reporting record business. . . "Mr. Belvedere Rings the Bell" moved into the Fox for its local opening and "That's My Boy" continued to pack 'em in at the Missouri.

. . . Ethel Somborn has been named manager of the St. Charles drive-in located at St. Charles, Mo., which opened recently. . . "Oliver Twist" which opened a simultaneous run at two west-end theatres, is doing capacity business. . . The local branch of National Theatre Supply is installing a concessions department which will handle popcorn, candy, etc. . . Local committee being formed to give big kick-off to "Movietime, U.S.A." campaign.

VANCOUVER

"Show Boat" grosses are running ahead of "The Great Caruso" which did the best business in many months at the Capitol theatre. Now in its third week, it is expected to hold for a fourth week. Also sturdy is Paramount's "That's My Boy" in its second week at the Orpheum; a move-over of "The Great Caruso" is doing good business at the Dominion, and a return visit of "La Traviata" at the Studio is above average. . . Also playing, "Night Into Morning" and "Three Daring Daughters" at the Strand; "Kind Lady" and "Half Angel" at the Cinema; "Dick Turpin's Ride" plus stage show at the Hastings; "The Dark Man" and "Little Big Horn" at the Plaza; and a pair of reissues, "Show Them No Mercy" and "13 Rue Madeleine" at the Paradise. . . The newly constructed Paramount drive-in theatre at Burnaby near here will be granted a license to operate on the condition no further extension of a commercial nature is erected on the property which is zoned as a residential section. . . Lethbridge Alberta Lions Club will fight a gambling charge for running "Jungo" a bingo-type game at the drive-in near the Alberta town. Manager Fred Levitt said all funds received from "Jungo" were used for community service work in the district. . . The old Bijou theatre at Nanaimo on Vancouver Island, now renamed the Strand, has been renovated at a cost of \$60,000.

WASHINGTON

New openings included: "That's My Boy" at the Warner; "Mr. Belvedere Rings the Bell" at the Capitol; "Horsie" at the Little; "Women Without Names" at the Playhouse. Holdovers included "Frogmen" at the Palace; "Alice in Wonderland" at RKO Keith's; "Four in a Jeep" at the Trans-Lux; "La Ronde" at the Plaza; and "Kon-Tiki" at the Dupont. Carryovers included "Capt. Horatio Hornblower" at the Metropolitan; and "The Prince Who Was a Thief" at the Columbia. . . RKO Keith's televised the Joe Louis-Jimmy Bivins Fight on August 15. . . Jack Bryan, formerly with Paramount, will be salesman for Alexander Film Co. in Roanoke, Va. . . Morton Gerber, Chief Barker of Variety Club Tent No. 11, and Fred S. Kogod, Chairman of the Welfare Committee, will head the Welfare Awards Drive for 1951. . . The National Press Club had a preview of "Women Without Names." . . Exhibitors in the District of Columbia, Maryland and Virginia met to plan participation in the theatre jubilee program. A. Julian Brylawski, president of MPTO of D. C. was COMPO's chairman for the programming. Present for the occasion were R. J. O'Donnell, Arthur Mayer, and Robert Coyne. . . Mrs. Sara S. Young, who has headed the Variety Club Women's Committee for the Welfare Awards Drive for many years, will again take on this important task.

The Hollywood Scene

Western to Fantasy Is Simple Rowland Claims

by WILLIAM R. WEAVER
Hollywood Editor

One reason why the Western picture prospers more consistently than any other type of film, says Roy Rowland, is because it takes a viewer back in time and place to a point where men's problems were matters they could take hold of and do something physical about, instead of tackling them on the strictly mental level where most of today's problems abide. He says the Western picture sets a man squarely on his feet, gives him a gun and a horse, and presents him with a foe he can see, understand and get at, which looks like a pretty desirable deal as compared with being handcuffed to telephones, traffic lights, economic conundrums and kindred modern inconveniences. He says it's not hard to figure out, on this basis, why a Western picture which follows the broad general rules the audience knows so well and fondly always pays off.

A similar set of reasons explains, according to Director Rowland, the virtually unblemished record of success run up by the genuine fantasies the screen has offered over the years. Although far fewer in number, they have given audiences, in a different way, escape to a place and a set of conditions where individual initiative could be

exercised in a direct and simple way under a plain standard of rules.

Director Rowland recently completed "Bugles in the Afternoon," an outrightly physical story about Cavalry and Indians, which he handled in the manner first indicated above, and is preparing now to direct "The 5,000 Fingers of Dr. T," a Stanley Kramer production for Columbia release, in the manner indicated second, for the Kramer picture, he says, is the most challenging fantasy Hollywood has undertaken to date.

Realism and Fantasy

"The 5,000 Fingers of Dr. T," is an original story by Ted Geisel, the writer of child's books for grown-ups under the pseudonym of Dr. Seuss, and it's to be a big production, in Technicolor, stocked with special musical numbers but not a musical *per se*. It's to open realistically, take off immediately into fantasy, and step back briefly to realism for a closing sequence. The director who showed what he can do with this kind of material in his "Lost Angel" and "Two Weeks With Love," among others, says fantasy's never been undertaken under such favorable circumstances and the picture, barring upsets not now predictable, could open a new field.

Shooting Six in Color

Six of the seven pictures started during the week are in color, which stacks up as good news for exhibitors.

MGM started "Scaramouche," Technicolor, with Carey Wilson producing, George Sidney directing, and with Stewart Granger, Eleanor Parker, Mel Ferrer and Janet Leigh among the principals.

Bob Hope went before Technicolor cameras at Paramount in "Son of Paleface," produced by Robert Welch and directed by Frank Tashlin, with Jane Russell, Roy Rogers and Trigger going along with the comedian.

"Captain Blood Returns" is being produced in Technicolor for Columbia by Harry Joe Brown, with Louis Hayward, Patricia Medina and John Sutton in the cast directed by Ralph Murphy.

John Lund, Joyce Holden, Scott Brady and Chill Wills are in "Bronco Buster," which Ted Richmond is producing in Technicolor for Universal-International with Bud Boetticher directing.

"About Face," Technicolor, is a Warner undertaking produced by William Jacobs and directed by Roy Del Ruth, with Eddie Bracken and Gordon MacRae in top roles.

Independent producer-director Milton Bren began shooting "Three for Bedroom C," which brings Gloria Swanson back to the screen in Cinecolor, with Edward L. Alperson, Jr., as associate producer.

Monogram's Jerry Thomas began shooting "Win, Place and Show," a Bowery Boys number directed by William Beaudine, in black-and-white.

THIS WEEK IN PRODUCTION:

STARTED

COLUMBIA
Captain Blood
Returns

INDEPENDENT
Three For Bedroom
C (Brenco Pic.,
Cinecolor)

MONOGRAM
Win, Place and Show

**METRO-GOLDWYN
MAYER**
Scaramouche (Tech-
nicolor)

PARAMOUNT
Son of Paleface
(Technicolor)

UNIVERSAL-INT'L.
Bronco Buster

WARNER BROS.
About Face

COMPLETED

COLUMBIA
Brave Warrior

INDEPENDENT
Bride of the Gorilla
(Jack Broder
Prod.)
No Time For
Flowers (Vienna)

LIPPETT
Blonde Blackmail
(formerly "Murder
In Safety," (London)

MONOGRAM
Lone Star Lawman

PARAMOUNT
Denver & Rio Grande
Anything Can hap-
pen

RKO RADIO
Road Agent
I Want You (Gold-
wyn Prod.)

20TH CENTURY-FOX
Fixed Bayonets!
With a Song In My
Heart (Techni-
color)

SHOOTING

COLUMBIA
Sound Off
The Brigand (Ed-
ward Small Prod.;
Technicolor)

INDEPENDENT
Chained For Life
Spera Prod.; Eagle
Lion Studios)
Geisha Girl (Break-
ston - Stahl Prod.;
Japan)

**METRO-GOLDWYN-
MAYER**
The Enemy
Ivanhoe (Techni-
color, London)
Singin' In The Rain
(Technicolor)
Belle Of New York
(Technicolor)

MONOGRAM
Aladdin and His
Lamp (Cinecolor)

PARAMOUNT
Green Gold Of Nevada
(Pine-Thomas
Prod.) Shane

REPUBLIC
Colorado Sundown
The Quiet Man

RKO RADIO
The Big Sky (Win-
chester Pic.)
Androcles And The
Lion

20TH CENTURY-FOX
Pride Of St. Louis
Elopement
Rose Of Cimarron
(Alperson Prod.;
Super Cinecolor)
Red Skies Of Mon-
tana

UNITED ARTISTS
African Queen (Hor-
izon Prod.; Belgian
Congo)

UNIVERSAL-INT'L.
Son Of Ali Baba
Bend Of The River
(Technicolor) (for-
merly Bend Of The
Snake)

WARNER BROS.
I'll See You In My
Dreams
Carson City (Techni-
color)
Where's Charley
The Crimson Pirate
(Italy, Techni-
color)

Fund Group Is Named By Pioneers

The fund committee of the Foundation of Motion Picture Pioneers held its first full organizational meeting in New York last week with Spyros P. Skouras, president of 20th Century-Fox, as host.

Following the meeting, personnel of the committee was announced as well as chairman and co-chairmen for the various sub-committees which will operate for a fund-raising project to be announced shortly. The remainder of the meeting, which took place at the 20th Century-Fox office, was devoted to a discussion of plans for the program of events which the committee will undertake to have implemented through the fall months.

Honorary chairman is Adolph Zukor with Mr. Skouras chairman. Co-chairmen include Barney Balaban, Nicholas Schenck, Nate Blumberg, Ned Depinet, Major Albert Warner, Herbert Yates, A. Schneider, Steve Brody, Arthur Krim, William German, Herman Robbins and Judge Ferdinand Pecora.

Heading the sub-committee for ticket sales for the distributors is John J. O'Connor, with A. Montague and William Heineman co-chairmen. Co-chairmen for the ticket sales committee for local exhibitors will be S. H. Fabian and Sam Rinzler, with the out-of-town exhibitors committee headed by E. V. Richards and Charles Skouras. George Dembow will be chairman of the ticket committee for suppliers and tradesmen, with Oscar Neu, Allan Freedman and Charles O'Reilly as co-chairmen.

Harry Brandt will be chairman of the entertainment committee, with Abel Green as co-chairman, and Y. Frank Freeman will head the Los Angeles division of that committee, with Marvin Schenck as co-chairman. Advertising and publicity will be headed by Paul Lazarus, Jr., as chairman and S. F. Seadler as co-chairman, with Bernard Estes as coordinator.

Jack Cohn and Mr. Brandt were named co-chairmen of a coordinating committee, while the trade paper committee will be headed by co-chairmen Martin Quigley and Jack Allicote.

Coordinating the efforts of organized labor in the effort will be a union committee headed by Richard Walsh, who will be chairman.

Advocate Seminar

The Motion Picture Industry Council last week in Hollywood passed a resolution advocating an annual exhibitor-producer seminar, to be held in the last week of July. The proposal will be submitted to the next board meeting of the Council of Motion Picture Organizations. It is at variance with the idea submitted at the recent seminar here when a year-round contact was proposed, with producers and exhibitors meeting every few months.

OFFER EDITORS SERIES ON FILM PRODUCTION

The Screen Producers' Guild threw its weight behind the film industry's current effort to build public good will with the announcement last week that it has ready for free distribution to newspaper and magazine motion picture editors a series of eight articles by its members on the techniques of film production. The articles, originally delivered at a forum at the University of California at Los Angeles, were written by Arthur Hornblow, Jr., Charles Brackett, Richard Goldstone, William Wright, Bryan Foy and Robert Sisk. Copies of the series can be obtained free from Mr. Sisk, chairman of the publicity committee, Screen Producers' Guild, Inc., 223 South Beverly Drive, Beverly Hills, Cal.

Luncheon Opens Boston Jimmy Fund Drive

BOSTON: More than 250 exhibitors attended the kick-off luncheon for the 1951 Jimmy Fund at the Hotel Bradford when Arthur Lockwood was toastmaster. Speakers were Samuel Pinanski, chief barker of the Variety Club of New England; Martin Mullin and Louis Perini, co-chairmen of this year's drive; Hector Pelletier of the Massachusetts Chiefs of Police Association; Tommy Holmes, manager of the Boston Braves; Jim Britt, radio announcer, and Dr. Sidney Farber, director of the Children's Cancer Research Foundation. It was announced that the new Jimmy Building for the care and treatment of children suffering from cancer will be dedicated in about 90 days.

Merchandise Tieups Set For "River" Opening

A heavy campaign of merchandising tieups has been arranged for Jean Renoir's Technicolor production of "The River," which opens on a reserved-seat, two-a-day schedule at the Paris theatre, New York, September 10, Max E. Youngstein, vice-president of United Artists, which is releasing the picture, announced in New York this week. Some of the firms cooperating in the campaign are the Polaroid Corporation, the Dictaphone Corporation; Carlin Handbags, the national Tea Bureau, Banod Clothes and the Colonial Trust Company. Thousands of retailers across the country are involved in the tieups, Mr. Youngstein said.

Majors Sue on Percentage

Four percentage actions against John and Louis Lampros were filed in U.S. District Court for Western Pennsylvania in Pittsburgh last week. Warner Brothers, Paramount, Loew's and Twentieth Century-Fox each claimed damages based on alleged inaccurate reporting of receipts.

Naiyf Tells Of Agreement At Hearing

Details of Joseph M. Schenck's acquisition of an interest in the Naiyf circuit in San Francisco in 1950 were given last week by Michael Naiyf, president of Golden State and T. and D. Junior Enterprises, in his deposition pertaining to the Samuel Goldwyn anti-trust suit against National Theatres and other defendants.

Mr. Naiyf testified in San Francisco, and under questioning by Joseph Alioto, Mr. Goldwyn's attorney, he said that when Eugene Emmick and R. A. McNeil sought to dispose of their Naiyf stock, Charles Skouras, National Theatres president, suggested Mr. Schenck as the purchaser, after the Justice Department had rejected Fox West Coast as the buyer.

After guaranteeing a personal note of Mr. Naiyf's for \$2,300,000, Mr. Schenck was given an option to acquire a half interest in United California Theatres, a Naiyf property, Mr. Naiyf said, adding that as a result, an offer of \$15,000,000 by Robert Lippert and R. M. Reynolds, Chicago pen manufacturer, for the entire Naiyf circuit, was rejected.

Mr. Naiyf also commented on the alleged difficulty of getting film from distributors until he made his Visalia-Hanford-Tulare pool with Fox West Coast, and that he joined a pool with Fox West Coast to facilitate delivery of sound equipment. There was never any agreement, Mr. Naiyf said, between Fox West Coast and himself concerning exclusive territories in connection with the operation of their theatre properties expansion.

On his second day of testimony, Mr. Naiyf produced the original contract with Mr. Emmick and Mr. McNeil, under terms of which Golden State and T. and D. joined forces.

"Half Acre" Wins Prize At Venice Festival

With 16 nations represented, the Venice Film Festival opened this week with a showing of Walt Disney's "Alice in Wonderland" at the Lido Cinema Palace. Another Disney film, "Nature's Half Acre," which the day before had won the highest prize among the scientific and art documentary films, also was shown.

The Venice festival, twelfth of its kind, will last through September 10. Many stars from the U.S. and Europe are expected to attend. U.S. Ambassador James C. Dunn and Mrs. Dunn, Italian vice-premier Attilio Piccinini, and other notables were in the first-night audience.

"Nature's Half Acre" won the Lion of St. Mark prize because, the Festival committee of judges said, it "happily reached, through technical devices proper to specialized movies, the perfect fusion of scientific accuracy and poetry."

UA Plans to Distribute 2 Minter Films

United Artists has acquired Western Hemisphere distribution rights to two recent British films, "Tom Brown's School-days" and Charles Dickens' "A Christmas Carol." George Minter, managing director of Renown Pictures International, London, and executive producer of the films, announced at a press conference in New York last week.

Mr. Minter arranged the deal through Elliot Hyman, motion picture investor, who is understood to have made a cash advance to the English producer. Mr. Minter has the television rights to the films, which become operative after three years of theatrical distribution. Both films will be released by United Artists before the end of the year.

Mr. Minter, who returned to London last weekend after completing the distribution deal begun by Richard Gordon, president of Renown Pictures of America, Inc., said the films, representing a negative cost of approximately \$1,500,000, were produced solely with British capital. "Tom Brown's School-days" stars John Howard Davies, who played the title role in "Oliver Twist." Alastair Sim stars as Scrooge in "A Christmas Carol."

Renown's plans for 1952 call for the production of another Dickens classic, "The Pickwick Papers," probably in color, and "Vampire Over London." No arrangements for their distribution in this country have been made thus far.

Mr. Minter said television has had little effect on British attendance, but the Festival of Britain which attracts about 500,000 persons a week has drawn some entertainment money. The Festival closes next month, however, and that fact, added to the beginning of fall, will undoubtedly give the box office a boost, he said.

Mr. Minter was optimistic over the success of the Eady Tax Plan for financing production, but estimated that the total of British pictures would again be about 60 this year. There is still a great deal of studio unemployment, he reported.

Milton Berle in Person To Appear in Chicago

With a house record of \$119,000 for one week set by Dean Martin and Jerry Lewis at the Chicago theatre recently still fresh, Milton Berle was preparing to open a personal appearance engagement there August 31. With him on the bill will be Dagmar, television star, and the others who are currently appearing with him at the Roxy theatre in New York. No official decision has been reached yet, but it is possible that the Balaban and Katz circuit will set a top admission price of \$1.25. "Rich, Young and Pretty" will be the screen attraction, it has been announced.

IN NEWSREELS

MOVIE TONE NEWS, No. 67—Drew Pearson balloons over Czechoslovakia. Washington: Truman dedicates American Legion Building. Korea: truce talks continue. Seattle: B-50 crashes into building. Admiral Fechteler new Navy chief. Helicopter over the Rockies. Rapids race. Juggler.

MOVIE TONE NEWS, No. 68—Flying daredevils at Detroit air race. Junk yard claims Hitler's yacht. Sacred Greek soil brought to the United States. Sister Kenny ill; continues work. Curies parade for Miss New York City title. World premiere of "David and Bathsheba." English channel swimmers. Randy Turpin arrives. Water skiing championships. **NEWS OF THE DAY, No. 391**—Rods in Berlin desert rally to taste freedom. Bomber crashes into house. Hearst dies at 88. Helicopter over Rockies. Japanese bathing beauties. Kayak race thriller. British regatta.

NEWS OF THE DAY, No. 392—Egyptian victor in Channel swim. Last tribute to Hearst. Plea for the handicapped. Air show thrills. Indians honor Alexander. Turpin here for Robinson bout. Junior rodeo.

PARAMOUNT NEWS, No. 194—Berlin rally. Seattle: plane crashes into house. Kiddie set visits Bronx Zoo. People in the news: Irving Sherman, King Farouk, Queen Narriman. Japanese carnival. Hearst dies. Balloons over Czechoslovakia.

PARAMOUNT NEWS, No. 195—F-56 wins Bendix race. First India man's birthday. Italy cheers arrival of G.I.'s. Bull fighting in Madrid. The big Channel derby. Water skiing precision.

TELENEWS DIGEST, No. 308—President Truman assaults "slendermuggers." Seattle: bomber crashes into apartment house. India: seek solution to border dispute. Hearst dies. New French cabinet. Indo-China: French general killed. Amateur musicians.

TELENEWS DIGEST, No. 309—Berlin: Red youths start trouble. U. S. wheat arrives in India. Hearst funeral. Turpin arrives here for re-match. Austria: paddlers in risky race. Detroit: Bendix racers break records. Eighteen finish Channel swim.

UNIVERSAL NEWS, No. 483—Bomber crash kills 12. Floods in Italy. "Round-the-world trip. Truman dedicates American Legion Building. Beach carnival in Japan. Shooting of "Bend of the River." Yacht regatta in England.

UNIVERSAL NEWS, No. 484—Air races. Hitler yacht dismantled. Portugal's new president. Sister Kenny arrives. Truman's plea for the handicapped. Browns win All-Star football game. Junior rodeo. Turpin arrives.

WARNER PATHE NEWS, No. 2—Reds jeer U. S. in Berlin march. Truman warns of enemies at home and abroad. Korea report. Bomber crashes into apartment house. Senate crime probe reopens. Winds of freedom blow hope to Czechs. "Force of Arms" premiere.

WARNER PATHE NEWS, No. 3—Murder in the O.S.S. Joe E. Brown gets Army's merit award. Truman urges employers to hire the handicapped. Sister Kenny, incurably ill, arrives in the U. S. Last rites for Hearst. Mass. race across the English Channel. National air show in Detroit. Browns swamp All-Stars.

Industry Co-Chairmen of Israel Bond Drive Named

Barney Balaban, president of Paramount Pictures; Jack Cohn, executive vice-president of Columbia; Spyros P. Skouras, president of Twentieth Century-Fox, and Simon H. Fabian, head of the Fabian Theatre Circuit, will serve as co-chairmen of the amusement division of the \$500,000,000 State of Israel Bond Issue, Herman Gelber, division chairman and president of I.A.T.S.E. Local 306, announced in New York this week. Funds provided through the bond issue will be used for agricultural and industrial expansion in Israel.

Last Chicago Paper Raises Film Ad Rate

CHICAGO: By September 15, when the *Sun-Times* contract rates for weekdays will go up five cents per line for all theatres, all of the newspapers here will have increased their amusement ad rates. The *Tribune*, *Daily News* and *Herald American* already have announced raises of five cents per line for Sundays and weekdays. Although theatres pay the highest rates of any local advertiser, the newspapers allow neither agency commission or discounts for cash on theatre accounts.

See Upbeat In Wake Of Good Films

Film executives in two important exchange centres—Minneapolis and Cincinnati—last week reported encouraging business conditions. One of the men, M. A. Levy, district manager in Minneapolis for Twentieth Century-Fox, said after a tour of exchange centres that this improvement could be noted "all along the line."

Mr. Levy said that drive-ins, especially, were doing well and outstate situations are near the peak in attendance especially when the better product is showing. He said that downtown grosses were going up steadily in all key cities with only the neighborhood houses in these cities faltering in the better business. However, he added that even in these latter situations there have been improvements noted.

It could be, Mr. Levy said, that the drive-ins were affecting neighborhood business, but even so, they are doing better now than before the outdoor theatres were opened.

In Cincinnati overall first-run averages were ahead of those in recent weeks, because of the so-called "big" pictures: "Show Boat" has pulled \$76,000 for a four-week run at the RKO Albee; and "On Moonlight Bay" garnered a 50 per cent above average gross at the RKO Palace, and moved to the RKO Lyric for a second week for good returns.

According to Maurice White, president of Greater Cincinnati Theatres, which operates the Capitol and Keith's downtown, "business is showing every indication of turning upward". Subsequent run houses are not showing the same improvement but exhibitors are nevertheless optimistic, and feel the upswing will eventually get around to them.

Rhubarb Is Host at Brooklyn Cat Banquet

Exploiting the cat angle in its forthcoming picture, "Rhubarb," Paramount last week arranged a cat "banquet" at the Hotel Granada in Brooklyn. Rhubarb, the 14-pound tomcat which is the star of the William Pearlberg-George Seaton production, was host for the occasion, which united a number of cats now appearing in plays on Broadway and other stages. Several invited guests also have promised to bring their prize pets.

Kansas-Missouri Meet Set

The Kansas-Missouri Theatre Association will hold its annual convention November 5-6 at the Hotel President, Kansas City, Mo., it was decided at a meeting of the group's board of directors in Kansas City last week. Jack Braunagle, manager of drive-ins for Commonwealth Theatres, was named convention chairman.

Fighting to Kill Mexican Quota Law

Mexican producers, exhibitors and labor unions are joining hands with American interests to defeat the recently promulgated 50 per cent quota law in Mexico, Maurice Silverstein, Loew's Latin American sales supervisor, said in New York last week following his return from a six-week swing around South America.

Mr. Silverstein said Ambassador William O'Dwyer was giving active cooperation to the efforts to have the quota law declared illegal. He also indicated that Americans in Mexico were puzzled as to the reason for the introduction of the law, which would reduce U. S. film grosses in that country substantially.

The American distributor committee in Mexico City was informed recently that the Government did not plan to put the law into effect pending the first session of the 1951-52 legislature. The interests opposed to the law hold that it is unconstitutional.

According to Mr. Silverstein, American films now get no more than 50 per cent of the Mexican playing time. He explained this by the fact that the majority of the country's 1,500 houses are small situations which habitually play native productions. American pictures take up most of the time at the big houses in Mexico City and other metropolitan centers.

Loew's now operates 14 theatres in Latin America and business is good, and ahead of last year, Mr. Silverstein said. Television, although in evidence, is not yet hurting the film business, but inflation is taking hold increasingly and is pushing up the cost of living.

In Argentina, Mr. Silverstein said Buenos Aires was suffering from a shortage of first run theatres and the American companies are waiting for more houses to be certified as first runs. There is some theatre construction going on in Brazil and some in Uruguay, but costs are becoming prohibitive.

Skouras Offers Theatre to Peace Pact Delegates

Charles Skouras, president of National Theatres, last week offered the United Nations theatre, San Francisco, to the State Department for the entertainment of delegates to the forthcoming Japanese Peace Treaty conference there. It was understood that the San Francisco city committee planning for the conference accepted the offer enthusiastically, but the State Department's acceptance depends upon the number of delegates expected. If the offer is accepted, Fox West Coast will run the 1,129-seat house and distributors will furnish whatever prints the State Department requests. The theatre got its name from a similar gesture made by Mr. Skouras when delegates to the United Nations Conference convened in San Francisco.

Short Product in First Run Houses

NEW YORK—Week of Aug. 20

ASTOR: Cleopatra's Playground...RKO Radio
Cold Storage...RKO Radio
Feature: Happy Go Lovely...RKO Radio

CAPITOL: Mouse Trouble...MGM
Glimpses of Morocco and Algiers...MGM
Feature: The Law and the Lady...MGM

CRITERION: Nature's Half Acre...RKO Radio
Feature: Alice in Wonderland...RKO Radio

PARAMOUNT: Follow the Game Trail
Feature: That's My Boy...Paramount

RIVOLI: Panic Past...20th-Fox
Feature: David and Bathsheba...20th-Fox

ROXY: Steeplejack...20th-Fox
Mr. Basketball...20th-Fox
Screen Magazine No. 5...United Nations
Feature: Meet Me After the Show...20th-Fox

WARNER: So You Want to Buy a Used Car...Warner Bros.
Enchanted Isle...Warner Bros.
His Hare-Raising Tale...Warner Bros.
Feature: Force of Arms...Warner Bros.

CHICAGO—Week of Aug. 20

CARNEGIE: Airlines to Anywhere...RKO Radio
Elephant Mouse...20th-Fox
Feature: Hue and Cry...Fine Arts

PALACE: Nature's Half Acre...RKO Radio
Feature: Alice in Wonderland...RKO Radio

STATE LAKE: Leghorn Swaggled...Warner Bros.
Feature: Captain Horatio Hornblower...Warner Bros.

SURF: Sentimental Romeo...Warner Bros.
Feature: Kon-Tiki...RKO Radio

WORLD PLAYHOUSE: Riviera Days...Warner Bros.
Feature: Teresa...MGM

Legion Reviews Eight New Films; Approves 7

The National Legion of Decency this week reviewed eight new films, approving seven of them and classifying one morally objectionable in part for all. Placed in Class A-1 were "Hurricane Island," "Let's Go Navy," "Montana Desperado," "The White Line" and "Yes Sir, Mr. Bones." "An American in Paris" and "Man on the Run" were put in Class A-2, morally unobjectionable for adults. The Legion gave "Lilli Marlene" a Class B rating because it "reflects the acceptability of divorce."

Theatres Stage Benefits For Flood Victims

Exhibitors in many of the mid-western and southern states are staging benefit shows to aid victims of the recent Kansas-Missouri flood, Irving Mack, Filmack Trailers, reported in Chicago this week. Mr. Mack said his company has had many orders for special trailers announcing midnight benefit shows with the proceeds earmarked for local Red Cross flood relief funds. In some cases the theatres are proceeding to take up audience collections.

Louis Juvet Dies

Louis Juvet, 63, one of France's great actors of the stage and screen, died in Paris of a heart attack August 16. American audiences know M. Juvet from his innumerable screen roles. In France, he was famous both for his film parts and his stage activity which won him much praise during his long and distinguished career.

Don Woods

Don Woods, 54, manager of the Warner Brothers film exchange in Detroit for the past three years, died in Saratoga General Hospital there August 5, a victim of heart illness. He had been a member of the Detroit Variety Club. His wife, a brother and his mother survive.

Exhibitor Prepares Free Bi-Monthly Film Magazine

Stephen Saunders, manager of a house at Carmel, N. Y., will bring out the first issue of a new bi-monthly giveaway film magazine for exhibitors and their patrons October 1. Circulation of the magazine, which will carry national advertising, is restricted to New England and the Atlantic seaboard as far south as Virginia. The magazine will carry stories on top product, biographies on film personalities and feature stories. A pocket-size publication, it is called *Prevue*.

Henry Reiss, Louisville Theatre Pioneer, Dies

Henry Reiss, 79, one of the founders and general manager of the Ideal Amusement Company, which operates four neighborhood theatres in Louisville, died of a heart attack August 17 while watching a film at the Rialto theatre, Louisville. A veteran of 39 years in the theatre business, Mr. Reiss had at one time been vice-president of the Fourth Avenue Amusement Company in Louisville. He was a member of the Knights of Columbus and the St. Joseph Orphans Society. Mr. Reiss, who never married, is survived by his sister and three brothers.

John E. Tierney

John E. Tierney, 81, retired exhibitor, died at Midway Hospital, St. Paul, August 11 after a lengthy illness. Mr. Tierney operated the first motion picture theatre in Sioux City, Ia., and also pioneered in the industry in Omaha and Lincoln, Neb. Funeral services and burial were at Rosemount, Minn.

J. B. Webster, Sr.

J. B. Webster, Sr., 82, former owner of the Criterion theatre, Greensboro, N. C., which now operates as the Elm theatre, died at his home in Greensboro August 12 after a heart attack. He leaves his widow, two daughters and a son.

"What the Picture did for me"

Columbia

BETWEEN MIDNIGHT AND DAWN: Mark Stevens, Edmond O'Brien—This was a sleeper—a good story and plenty of excitement. The audience loved it and business was the best for a late show in a long time. The title might fool you, but if you're looking for a good police picture—and they love them here—then book this. Played Saturday, August 11.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

Lippert

FAST ON THE DRAW: James Ellison, Russell Hayden—Good title, but just an average western. Played Friday, Saturday, August 3, 4.—Pat Fleming, Gail Theatre, Round Pond, Ark.

MASK OF THE DRAGON: Richard Travis, Sheila Ryan—Agreeably surprised to receive such favorable comment on this picture. Play it! Played Monday, Tuesday, June 18, 19.—I. Epstein, Majestic Theatre, Bridgeton, N. J.

STEEL HELMET, THE: Gene Evans, Steve Brodie—Outside of being timely, this was just another war picture, but it did record breaking business for me all three days, due to extra advertising. . . I was also lucky enough to rent it first run, at a very fair price—which Lippert always gives.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

THREE DESPERATE MEN: Preston Foster, Virginia Grey—Happy to report good business on this fast-moving action western. Everyone seemed satisfied. Played Wednesday, Thursday, July 4, 5.—I. Epstein, Majestic Theatre, Bridgeton, N. J.

Metro-Goldwyn-Mayer

GREAT CARUSO, THE: Mario Lanza, Ann Blyth—Don't you small towners be afraid of this wish—I had played it three nights. You'll certainly get in folks who seldom attend and also build prestige. I say get out of the rut and try the better things of life—if you stay in the same rut, you'll never go anywhere. This is great. Played Monday, Tuesday, July 23, 24.—James C. Balkcom, Gray Theatre, Gray, Ga.

M-G-M STORY, THE: We played this with "Barricade" and the fans got a good view of all the good M-G-M pictures coming up. I think it was nice of Metro to give us something free, and it's worth playing. Played Wednesday, August 8.—Pat Fleming, Gail Theatre, Round Pond, Ark.

NEXT VOICE YOU HEAR, THE: James Whitmore, Nancy Davis—What in the world do the movie goers want? They cry for something different—you give it to them and you flop at the B. O. It wasn't because it wasn't second run either, as the uptown house reported that it did nothing for them either.—Paul Woods, Escambia Drive-In Theatre, Century, Fla.

Paramount

QUEBEC: John Barrymore, Jr., Corinne Calvet—Now here is the worst picture I've played in 1951. It was impossible to understand what Corinne Calvet was saying. The acting of John Barrymore was terrible. If you know what it is all about at the end, that will be more than my patrons did. Played Monday, Tuesday, June 25, 26.—James C. Balkcom, Gray Theatre, Gray, Ga.

RKO-Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—Good Civil War western, but this type of picture doesn't seem to get people into the theatre any more.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Republic

BANDIT KING OF TEXAS: Allan "Rocky" Lane, Eddy Waller—O.K. Western for weekend. Played Friday, Saturday, July 27, 28.—Pat Fleming, Gail Theatre, Round Pond, Ark.

REDWOOD FOREST TRAIL: Rex Allen, Dorothy Patrick—Another good Rex Allen western. It has the fast fights and action, but the August slump gave it below average business. Played Friday, Saturday, August 10, 11.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Twentieth Century-Fox

BIRD OF PARADISE: Jeff Chandler, Louis Jourdan—Excellent South Sea picture that was enhanced with Technicolor. Picture could have been improved by the usual South Sea happy ending. Played Monday, Tuesday, July 9, 10.—James C. Balkcom, Gray, Ga.

FOLLOW THE SUN: Anne Baxter, Glenn Ford—Although this did not do business for me, I recommend it as one of 1951's best. Believe people thought there was going to be too much golf. This reminded me of "The Stratton Story". Played Wednesday, Thursday, July 11, 12.—James C. Balkcom, Gray Theatre, Gray, Ga.

FROGMEN, THE: Richard Widmark, Dana Andrews—A suspenseful war picture that is different. Did fairly well at the box office.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

TAKE CARE OF MY LITTLE GIRL: Jeanne Craine, Jean Peters—Very good attraction. Did better than some previous pictures, but we are still way off. Played three days.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

THREE CAME HOME: Claudette Colbert, Patric Knowles—The film salesman had to beat me over the head to make me pick this one up second run, and I'm glad I did, as it played to the third largest Sunday, in fifteen months of operation. A little old but will give you a good box office and please all who see it—what more do you want?—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

YOU'RE IN THE NAVY NOW: Gary Cooper, Jane Greer—Something went wrong here—possibly the title, I'm not sure. Business just fair, and I was sure this would bring them in droves. Good story, lots of laughs, and those who saw it liked it a lot. It could have been that they don't like Gary Cooper to play comedy. Remember the picture "Good Sam" didn't draw either, though a good picture. Played Thursday, Friday, August 9, 10.—Kenneth J. Sniffin, President Theatre, Manchester, Ga.

Universal International

ABBOTT AND COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—My patrons continue to like the comedy of this team—very funny. Played Wednesday, Thursday, August 1, 2.—James C. Balkcom, Gray Theatre, Gray, Ga.

ABBOTT & COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—Good Abbott & Costello comedy with some very good trick photography. No complaints at the box office either. Played Sunday, Monday, July 29, 30.—Pat Fleming, Gail Theatre, Round Pond, Ark.

APACHE DRUMS: Stephen McNally, Coleen Gray

I believe that the film companies should slow up on westerns. Although this is good for action fans, I believe there have been too many made. Played Monday, Tuesday, July 23, 24.—James C. Balkcom, Gray Theatre, Gray, Ga.

KID FROM TEXAS, THE: Audie Murphy, Gale Storm—Sorry now that I didn't have this booked in for a two day run. Business very good. I had many favorable comments about the picture also. Good story and beautiful Technicolor—definitely one of the better BIG westerns. Wish I could book in a dozen more an good. Played Wednesday, August 8.—Kenneth J. Sniffin, President, Manchester, Ga.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—This series seems to grow in popularity. Played Wednesday, Thursday, July 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

MA & PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—If they all drew like this one, what a wonderful world this would be. Yes, we did a nice business both days, and with practically no promotion. Play this in smaller towns definitely, though I imagine it would go as well in the larger ones. Good picture, good business—and that's what we are looking for. Played Monday, Tuesday, August 6, 7.—Kenneth J. Sniffin, President, Manchester, Ga.

SMUGGLERS' ISLAND: Jeff Chandler, Evelyn Keyes—Certainly recommend this for action fans. Jeff Chandler is really tops. Played Wednesday, Thursday, June 27, 28.—James C. Balkcom, Gray Theatre, Gray, Ga.

United Artists

FABIOLA: Michele Morgan, Henry Vidal—English dialogue faked fairly well, but it was a flop at the box office. Played mid-week.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

MAN FROM PLANET X, THE: Robert Clark, Margaret Field—A fair release in the hokum cycle—kids will like it.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

MR. UNIVERSE: Jack Carson, Bert Lahr—A screwball comedy about the wrestling racket which isn't complimentary to wrestling. Play it, but play another good feature with it.—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

Warner Bros.

BARRICADE: Dane Clark, Ruth Roman—Divided comments on this western type picture in Technicolor—some thought it good, some otherwise. Average mid-week business. Played Wednesday, August 8.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SUGARFOOT: Randolph Scott, Adele Jergens—Superior Technicolor western outdoor, interesting story with some new angles. Sufficient comedy and not too many killings make this a pleasing and above average grossing attraction. My thanks to producer, Saul Elkins, director, Edwin L. Marin, and script writers for an above average, pleasing western drama. Let's have more like it. Played Thursday, Friday, July 19, 20.—Stanley Leay, Stanley Theatre, Galena, Ill.

THREE SECRETS: Eleanor Parker, Patricia Neal—Very heart-warming story. Everyone seemed to enjoy it very much. Did an average business for the two days. Played Sunday, Monday, August 5, 6.—Sam Sutton, Cherokee Drive-In Theatre, Dalton, Ga.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions and 5,327 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	4	40	23	22	6
Air Cadet (U.I.)	—	7	18	12	9
Al Jennings of Oklahoma (Col.)	—	8	15	15	4
Along the Great Divide (W.B.)	—	7	21	13	3
Apache Drums (U.I.)	—	2	28	4	2
Appointment With Danger (Para.)	—	4	41	35	13
As Young As You Feel (20th-Fox)	—	—	2	4	5
Best of the Badmen (RKO Radio)	—	3	17	10	8
Big Carnival, The (Formerly Ace in the Hole) (Para.)	—	2	3	7	4
Bird of Paradise (20th-Fox)	5	8	46	56	15
*Bitter Rice (Lux)	18	16	1	—	—
Brave Bulls, The (Col.)	—	—	1	6	14
Bullfighter and the Lady, The (Rep.)	—	3	8	14	9
Captain Horatio Hornblower (W.B.)	3	2	—	—	—
Cavalry Scout (Mono.)	—	3	2	2	—
Comin' Round the Mountain (U.I.)	1	7	10	3	—
Cyrano de Bergerac (U.A.)	10	5	—	3	—
Dear Bret (Para.)	—	1	30	12	14
Double Crossbones (U.I.)	1	—	5	14	5
Excuse My Dust (MGM)	—	11	27	15	—
Fabiola (U.A.)	—	4	2	7	3
Fat Man, The (U.I.)	4	—	1	2	2
Father's Little Dividend (MGM)	49	64	29	6	2
Fighting Coast Guard (Rep.)	—	1	21	26	9
Follow the Sun (20th-Fox)	—	1	29	19	16
Fort Worth (W.B.)	9	12	18	3	2
Fourteen Hours (20th-Fox)	—	1	8	9	14
Francis Goes to the Races (U.I.)	9	12	—	1	—
Frogmen, The (20th-Fox)	5	7	27	6	—
Fury of the Congo (Col.)	—	1	2	3	—
*Gambling House (RKO Radio)	—	1	4	21	5
Go for Broke (MGM)	11	48	35	11	2
Goodbye, My Fancy (W.B.)	—	9	9	21	8
Great Caruso, The (MGM)	24	10	42	10	1
Groom Wore Spurs, The (U.I.)	—	—	19	19	16
Guy Who Came Back, The (20th-Fox)	—	—	5	5	2
Half Angel (20th-Fox)	2	27	30	7	1
Hard, Fast and Beautiful (RKO Radio)	—	1	—	—	5
He Ran All the Way (U.A.)	—	—	—	17	1
Horsie (Formerly Queen for a Day) (U.A.)	—	—	3	2	10
House on Telegraph Hill (20th-Fox)	—	—	1	11	5
I Can Get It for You Wholesale (20th-Fox)	1	25	17	25	3
I Was a Communist for the F.B.I. (W.B.)	—	23	33	17	3
Inside Straight (MGM)	—	—	6	25	15
Inside the Walls of Folsom Prison (W.B.)	—	6	4	5	2
Jungle Headhunters (RKO Radio)	—	—	1	1	4

Katie Did It (U.I.)	2	1	17	7	—
Kon-Tiki (RKO Radio)	3	1	—	—	1
Last Outpost, The (Para.)	1	3	22	11	5
Lemon Drop Kid, The (Para.)	4	55	38	37	4
Lightning Strikes Twice (W.B.)	—	—	8	13	12
Little Big Horn (Lippert)	—	—	3	1	1
Lorna Doone (Col.)	—	2	16	4	1
Lucky Nick Cain (20th-Fox)	—	—	1	10	5
Lullaby of Broadway (W.B.)	3	20	31	36	6
M (Col.)	2	—	2	2	—
Ma and Pa Kettle Back on the Farm (U.I.)	116	40	18	14	—
Man from Planet X, The (U.A.)	—	2	5	1	9
Mating Season, The (Para.)	1	20	28	69	42
Mr. Belvedere Rings the Bell (20th-Fox)	—	6	9	7	1
Molly (Para.)	—	—	1	4	15
*My Forbidden Past (RKO Radio)	—	17	17	27	22
My Outlaw Brother (U.A.)	—	1	5	1	—
New Mexico (U.A.)	—	—	5	4	—
Night Into Morning (MGM)	—	11	4	10	1
No Questions Asked (MGM)	—	—	4	5	3
Of Men and Music (20th-Fox)	—	—	4	—	1
Oh! Susanna (Rep.)	—	5	11	6	2
†On Moonlight Bay (W.B.)	5	9	—	1	—
On the Riviera (20th-Fox)	12	12	24	28	2
Only the Valiant (W.B.)	—	6	36	25	26
Painted Hills (MGM)	—	10	20	7	6
Passage West (Para.)	9	1	22	9	9
†Peking Express (Para.)	1	—	2	2	1
Prince Who Was a Thief, The (U.I.)	1	5	7	5	—
Prowler The (U.A.)	2	1	—	—	3
Quebec (Para.)	1	—	6	18	5
Raton Pass (W.B.)	—	5	16	33	8
Rawhide (20th-Fox)	7	18	40	11	1
*Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	23	34	22	17
†Rich, Young and Pretty (MGM)	1	3	—	1	—
Royal Wedding (MGM)	4	36	30	41	15
Samson and Delilah (Para.)	31	47	18	10	4
Santa Fe (Col.)	5	7	59	41	1
Scar, The (U.A.)	—	3	4	1	1
Sealed Cargo (RKO Radio)	—	3	9	11	5
†Secret of Convict Lake, The (20th-Fox)	1	3	2	—	—
*Seven Days to Noon (Distinguished)	1	—	—	10	8
Show Boat (MGM)	41	7	—	—	—
†Sirocco (Col.)	—	1	1	4	—
Skipalong Rosenbloom (U.A.)	—	—	—	4	1
Smuggler's Island (U.I.)	2	4	15	11	2
Soldiers Three (MGM)	2	9	22	24	13
*Stars in My Crown (MGM)	96	47	93	23	—
Strangers on a Train (W.B.)	3	16	11	6	1
Strictly Dishonorable (MGM)	—	—	—	3	13
Sugarfoot (W.B.)	3	66	55	9	1
Sword of Monte Cristo (20th-Fox)	—	1	3	14	7
Take Care of My Little Girl (20th-Fox)	10	42	21	3	—
Tarzan's Peril (RKO Radio)	—	7	22	21	2
Teresa (MGM)	—	3	7	11	2
Texas Rangers (Col.)	1	3	1	—	1
Thing, The (RKO Radio)	23	41	13	10	5
*Three Guys Named Mike (MGM)	4	22	57	46	9
Tokyo File 212 (RKO Radio)	—	—	1	4	4
Try and Get Me (U.A.)	—	—	2	1	6
Two of a Kind (Col.)	—	—	1	4	—
Up Front (U.I.)	3	35	57	12	24
Valentino (Col.)	1	18	25	22	33
When the Redskins Rode (Col.)	—	3	2	—	5
You're in the Navy Now (20th-Fox)	—	14	32	35	5

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"How to Make the Most of Herald's"

ALLIED THEATRES of Michigan devote a page in their bulletin to a report on Paramount's very excellent brochure, "How to Make the Most of Herald's"—and a good thing, too, for otherwise, we wouldn't have known that Sid Blumenstock's office put out this fine compilation of good arguments for the "tried and true herald, one of the oldest selling aids in show business"—(the quotes are Allied's).

"Prepared especially for Paramount Distribution Corporation personnel"—the brochure says further that the herald is far and away the most inexpensive and direct means of selling a picture, but one of the most generally neglected. In the belief that not enough advantage is being taken of this effective medium, the folder offers chapter and verse as to how to make better use of heralds—which is music to our ears, for we have long played the same tune under "Selling Approach."

It isn't reasonable to reprint six pages of mimeographed instructions to managers on this editorial page, but we will make it a feature, with proper credits, for a reasonably near meeting of the Round Table, and in the meantime we'll quote Allied Theatres of Michigan, Inc., who are unstinted in their praise of Paramount's helpful cooperation in the matter of making heralds important at the point of sale. They trace their experience this way:

"It appears that a short time ago Paramount started to inject old-time showmanship in the smaller situations in Michigan. Salesmen were instructed to sit down with customers and discuss ways and means whereby Paramount could assist in bringing more customers into the theatre. Distribution and use of heralds was one of the important phases"—and exhibitors were reminded of the best previous practice, over the past thirty years.

"Paramount's salesmen went personally with the local manager to various mercantile establishments (cooperative merchants and advertisers) where space in the herald could be sold for enough to defray the cost, and also provide distribution of the herald

"BACK TO SCHOOL"

Repeatedly, in the Round Table, and as part of the continuing series, "101 Ways to Build P. R.," we have made reference to the beginning and the end of the school year as something of great importance to theatre managers. It isn't necessary to repeat this twice annually for Round Table members, but for late arrivals, school begins right after Labor Day in most communities, and it's vital for exhibitors to be on their toes, ready to cooperate with school authorities.

You can now reverse what you did so successfully last spring, when school was out, for summer vacation. Then, you urged the youngsters to patronize the movies during their holiday. Now, you do the same thing for your Saturday morning shows, plus "making friends and influencing teachers" down at the high school and grade school, in your community. You'll find, *they like it*—meaning that school authorities will like your friendly cooperation. Spread around plenty of passes for teachers; they pay off better than apples for teacher did when you were young.

Your local merchants will go for sponsored prizes and gifts, and you'll discover what so many good managers already know, that "back to school" is a multiple blessing for improved public relations with parents, teachers, merchants, civic leaders, municipal authorities, clubs and organizations. Spare not the horses; get in the driver's seat for this one.

through stores and merchandise outlets." (Some managers didn't have time, so the salesman went anyway, and landed this arrangement with local merchants on his own time, to prove his point!)

We've *always* believed in heralds, and those who don't are either tired of show business, or should give them another try—for the benefit of the rest of us!

Q Most interesting to us in *Fortune's* article on television—one of that "troublesome" series that the magazines are running—was the point made in connection with the Phonevision experiment in Chicago. They say that an independent survey, conducted among television set owners locally, proved that 7,200 were listening to the sound-track of moving pictures televised, even though the picture itself was "scrambled" and couldn't be viewed without payment. Apparently, these listeners were quite satisfied to hear the film sound track, like a radio program, without seeing the picture.

We've since been told that steps may be taken to similarly scramble the sound track so none can obtain a Phonevision show for free.

Which proves that the television audience isn't very fussy about programs, if they don't care whether they're "scrambled" or not. Perhaps there isn't too much difference between what they are getting and the garbled picture with electronic interference. Or, maybe, after they've laid out three or four hundred dollars for a television set, it's necessary to try to get their money's worth out of it, even by devious extremes. By the way, have you priced a television set recently?

Q Last week, commenting on this page on competitive bidding, and with reference to conversation with Arthur DeBra of the MPAA, we slipped—badly—and said competitive bidding was compulsory under the law. Legally, of course, it is not compulsory. Our attention was called to the inadvertence in a telegram from Alfred Starr of the Bijou Amusement Company of Nashville, Tenn., and we are grateful to him for so doing. Our intent was to imply that competitive bidding, as a result of requests for bids by exhibitors and fears of litigation by distributors, in some situations has come to take on what might loosely be described as a "compulsory" character. We're glad to correct the error.

—Walter Brooks

Three Tours That Barnum Would Like

Now on tour, three special kinds of ballyhoo for "David and Bathsheba" that would delight the patron of show business—"Goliath" himself, Francis X. Bushman, who is "King Saul" in person, and Carol Woods, direct descendant of the ancient kings, covering the country, in a three-months' campaign.

At right, the "Goliath" exhibit in a Pittsburgh amusement park, garnering potential patrons at the other fellow's point-of-sale; and, below, Ralph Russell, manager of the Palace theatre, Canton, Ohio, greets "Goliath" under his own marquee.



Francis X. Bushman has lunch with Frank H. "Rick" Ricketson, of Fox Inter-Mountain theatres, in Denver; and below, does his stuff with gestures, and appropriate supporting cast, for television, in San Francisco.



Carol Woods, "Bathsheba" in modern dress, with Rube Shor, left, and Wm. Borack, right, prominent Cincinnati showmen. We've seldom seen such smiling exhibitors, perfectly satisfied with everything, especially direct descendants of "Bathsheba."



101 WAYS TO BUILD P. R.

You and the Film Critics

66

Film critics focus attention on the Industry's product. Critics are invited to give their personal opinion on our pictures with complete freedom of expression. Of course, sometimes we disagree with their opinions, nor does the public always agree with their criticisms. By knowing your film critic you can, over a period of time, impress on him the great contribution the Industry has made in the field of entertainment, the universal pleasure it gives to millions every week. You can deepen his appreciation, and he will often come to you for information and material. Some have persuaded their film critics to write articles on the theatre, the manager's job, and the film critic can often persuade the editor to use publicity stills with his reviews.

If a critic writes a bad or damaging review, don't show a bitter resentment or belligerent attitude. Take it in your stride because in show business, we have to take the bitter with the sweet. Be friendly, but never patronizing; cooperate, and in the long run, you will get your fair share of good publicity for your theatre.

You and the Women's Clubs

67

No business, especially the Film Industry, can ignore the importance of women's clubs, and their tremendous influence in swaying public opinion. Women have a happy knack of swaying the male, particularly when it comes to going to the pictures. Make a list of all the women's clubs in your community. Get to know the secretary and other club officials. Public relations with these clubs is essential. Whenever possible, cooperate with them on their various social functions. Periodically, contact the secretary to offer guest seats for any occasion that may arise on their schedule. In short, make these clubs conscious of your programmes and your theatre. One manager suggested to a local women's club that the entire membership should have one evening's entertainment every month at his theatre, and that special arrangements would be made for a reserved seat section, at regular prices. The club passed a formal resolution to thank the manager for his thoughtfulness and courtesy. Another club heard of the success of the idea, and asked for the same privilege, which, needless to say, was promptly approved! That was a job of public relations that helped the box office.

We are indebted to Mr. D. J. Goodlatte, managing director of Associated British Cinemas Limited, Golden Square, London, and our own Peter Burnup, British editor of the *Herald*, for all the contributions to "101 Ways to Build P. R." on this page, reprinted from the circuit's excellent brochure, "YOU and Public Relations," which was reviewed in the Round Table in the issue of August 11th.

You and Short Films

68

Every short subject has a particular appeal to some people. When you receive advice on shorts, study the subjects carefully, analyze the interest they may create among the various groups in your town, and then direct your publicity accordingly. Specially directed advertising approach will bring patrons to your paybox who may have otherwise stayed away. Many short films give you a special opportunity to execute good public relations. You are performing a service to a certain group by calling attention to these subjects; you approach groups you ordinarily never contact, and thereby meet more people and win new friends for your theatre. One manager wrote: "Besides bringing new revenue to the theatre, I firmly believe that I have gained many new patrons, who will return often."

You and Complaints

69

Complaints are inevitable in any business; and any sound business respects the old saying, "The customer is always right." One of the most friendly gestures towards customers is prompt and courteous attention to all questions and complaints. A careless or indifferent attitude towards the customer means the loss of his or her patronage; and remember, a displeased customer tells others. The customer who complains really does you a favor. He gives you an opportunity to please him. In most cases, the patron can be satisfied, his confidence can be restored, and he becomes a better patron than before. Instruct your staff that all complaints should be brought to you immediately—and that you alone will deal with a complaining patron. A very simple procedure to remember is: listen attentively, never interrupt or contradict; remain calm, be cordial and sincere, and try to find opportunities for friendly praise.

You and Your Anniversary

70

Birthdays are always important events. The celebration of your theatre's birthday should be an eventful occasion and one of the yearly highlights. It should be a celebration in the full sense of the word. Organize it in true party spirit and let the entire community know about it. People like birthdays and they like to help celebrate them. The special advantage to you is that it helps to focus attention on your theatre, plus the gaiety and cheerfulness they associate with the theatre. Give them a real treat—birthday programme, surprise items, flags and banners, and of course, a birthday cake. You can promote this from a friendly baker, and other prizes from cooperative merchants. Make it a party they will look forward to every year. This is an event that our managers handle exceedingly well. Their records show an astonishing amount of cooperation from the public, the shops and the local newspapers. Such a celebration is first-class public relations, and one that will make and keep friends for your theatre the year around.

You and Local Industries

71

Industry is the life blood of a nation. Sprinkled across the country are thousands of factories, plants, mills and other types of industry. All are contributing to the welfare and economy of the nation and providing the tremendous spending power to enable those who man the machines to purchase their everyday needs, plus, of course, entertainment. Industrial workers are a tremendous market for motion pictures. It is obvious that long term public relations with local industry is essential. You should be on the most friendly terms with public relations or welfare officers of every type of industry in and around your town. For example, they may like to present important awards which have local interest, from your stage. Some managers have invited the factory band or choir to appear as a special attraction. These events focus the spotlight on the theatre and create good will among local employees. Furthermore, the plants will reciprocate by allowing your display cards and posters on their premises, and your announcements over their loud speakers and in factory bulletins. Study the idea of factory awards or prizes for individuals or teams that will involve your theatre.

You Can Sound Your "A" --"On Moonlight Bay"



Everybody knows that the ladies have invaded men's barbershops, but above, Gil Green, manager of the Michigan theatre, Detroit, awards the winning "Barbershop Quartet" in his contest for "On Moonlight Bay"—and at right, finalists with fine mustachios, qualify at the Paramount and Fenway theatres, Boston.



Winners in the "Moonlight Bay" Harmony Quartet contest at Playland Beach, Rye, N. Y., wore striking blazers, as they posed with Bill Slater, of the "Broadway to Hollywood" television show; and at right, four members of "The Dreamers' Harmony Quartet," appear with Mitzel, panofonic (whatever that is!) and Midge, hostess, on Bill Brant's WDTV show, in Pittsburgh.

The national contest is over, but the idea sparked by Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Brothers, as exploitation for "On Moonlight Bay," will work in any town where four congenial and convivial souls can harmonize.



Coshocton Has Two Winning Managers

Winners in Warner theatres Summer Showmanship Contest, recently announced by Nat Wolf, Ohio zone manager, reveal two out of four are located in Coshocton, Ohio. James Salmans, manager of the Sixth Street theatre, was awarded first prize, and Dick Hershman, manager of the Pastime theatre, won third prize. It often works out, that the proximity of showmanship brings out all the best in a manager. It's radio-active, or something, and stimulates nearby competition or neighbors, to try to outdo each other.

National Pre-Selling

"Meet Me After the Show"—20th Century-Fox's forthcoming Technicolor musical—will gain free full-page ads in leading national magazines and top-circulation newspapers through a cooperative deal with Electric Auto-Lite Company. Ads placed in Look, Saturday Evening Post, Collier's, Country Gentleman, and other publications, will reach an estimated readership of 160,000,000.

Dave Kane Manages Drive-In Theatre

David J. Kane, old-time Round Table member whom we haven't heard from in too long, and formerly publicity and public relations director for the Hecht-Fabian-Terreg theatres, has returned to be in charge of the Rock Hill Drive-In Theatre, at Rock Hill, N. Y., in the nearby Catskills. He gets publicity in the New York papers for talent and beauty contests which he is conducting with the cooperation of 30 resort hotels in Sullivan and Ulster counties.

Tieups for "Oliver Twist"

United Artists have effected a national tieup with Classics Illustrated, top juvenile publication, to benefit "Oliver Twist" as part of a deal set by Lige Brien, UA's director of special events, in conjunction with the opening of the picture at the Park Avenue theatre. Transfer cards, truck banners and heralds were used by Sid Newman, manager of the theatre, in addition to 1000 posters for news stands, a contest window and strategic subway displays. The picture has been selected by Quick magazine as its current "Picture of the Week".

Summertime Solid Selling Slogans

Dean Hyskell, editor of Fox theatres house organ on the West Coast, says "Summertime is slipping away and you have to make box-office hay while the sun shines"—so he gets out a special issue, devoted entirely to spelling "Summer Showmanship with a capital S — to Swell the take, Smarten up, and Sell them Solid."

He likes a "Mr. Muscles" contest for men with biceps, in addition to the usual summertime bathing beauty contests. Says it gives the boys a break, or is it vice versa? And he's always in favor of a "Figure and Fashion" show, especially in the summertime, and just as much so, in the early fall or California winter. But, give it a new look, as well as a new name, and count the dollars. He says start with a bewitching box office attraction, to catch their fancy, and continue with local merchant cooperation.

Fox West Coast theatres are all set for "Back To School"—which they say is a "gigantic idea for upping business." Round Table members are well aware, and know all the answers to that one. But 23 theatres in Stan Brown's district are selling out in advance for their "Back To School" matinees, with pretty girls canvassing the towns with their selling approach—"If you have no kids of your own, buy a gift ticket for an under-privileged child."

Newsbreaks Get Publicity For "Go For Broke"

John P. Brunette, manager of the Studio theatre, San Jose, Calif., won exceptional newsbreaks and art layouts in the San Jose Mercury-News for his opening of "Go For Broke" with the most-decorated man in the 442nd Combat Team as his guest. The newspaper has a rule against free publicity as well as pictures, but broke both rules for this occasion. The Mayor made a presentation on stage at the theatre to the President of the Japanese-American Council. The picture ran 11 days to business 200% above average.



Guy Hevia, city manager for Walter Reade's theatres in Asbury Park, N. J., and Dick Morgan, manager of the circuit's Paramount theatre, demonstrate the hardships of a theatre manager's life in the New Jersey coast resort.

BERLIN TURNPIKE-NEWINGTON

PIKE DRIVE-IN THEATRE

John, Dear ...
have you heard
"TWIN BEDS"
is playing at the
PIKE TONIGHT? ...

Yes, Dear ...
It's a riot!
So is
**"Up in
Mabel's Room"**
TONIGHT ONLY!

Paul Amadeo, manager of the Pike Drive-In theatre, Newington, Conn., used this unusual ad to sell two revivals, and it's not a bad notion, with any type fill-in you choose.

"Tarzan" Sells A Half-Page Co-Op

Kenneth Elmore, manager of the Starette theatre, New Castle, Ind., has added another to the list of exploits for which "Tarzan" may be famous, for in New Castle, he helped to sell local merchants a half-page cooperative newspaper ad, for the benefit of "Tarzan's Peril" and the theatre. First time we've known the African miracle man to tie in with cooperative advertising, and our congratulations to a live manager.

"Flag Day" at the Louis

Depend on Hugh S. Borland, manager of the friendly Louis theatre, in the heart of Chicago's Negro district, to make full use of "Flag Day" with a patriotic lapel button of Old Glory for every patron to wear, and "Allegiance To Our Flag" printed on a give-away card. Entire good will gesture was sponsored by a local merchant, and Negro newspapers gave the stunt a nice write-up. Models from a neighborhood modeling school distributed buttons.



Bill Burke, manager of the Capitol theatre, Brantford, Ontario, arranged to have Stewart Granger send a wire from Hollywood to augment his display for "Soldiers Three"—it was as simple as that—and everybody, including the customers, were pleased.

Selling Approach

RICH, YOUNG AND PRETTY — Metro-Goldwyn-Mayer. In color by Technicolor. Rich in stars! Young in ideas! Pretty to look at! If you don't see this at a trade show, take our word for it that it is a highly pleasing musical film in the best MGM tradition. Jane Powell, Vic Damone, Danielle Darrieux, Fernando Lomas, Wendell Corey — all young stars, with nice voices and pleasing personalities in a top notch musical film. Here is a show that only Technicolor big-screen motion pictures can give you, short of a \$6.60 stage attraction. 24-sheet and other posters, while crowded with names, still have room for huge cut-outs of typical musical-comedy gaiety and laughter, as lobby and marquee display. There's no herald, but you can use oversize ad mat No. 406, too big for your newspaper space, and print it locally, with a cooperative merchant as an advertiser. Newspaper ad mats generally, are in good assortment for size and style. You may pick what you know is best in your situation, but don't be afraid to advertise a good film, like this one, that will make new and regular patrons. Good music tieups, especially for Vic Damone recordings—and the young folks like Jane Powell, for she is one of their kind. Ooops! We've just discovered, in the fine print, mats for a "Quiz Herald"—the girls fall for it. Don't overlook it, on the next to the last page of the pressbook.

OLIVER TWIST—United Artists. One of the greatest stories of all time grows to new greatness on the screen. One of the inspired novels of Charles Dickens, produced as a motion picture in England, with great dramatic stars of the English stage as characters in a living story. These classics of the screen will live forever—among the world's most treasured adventures. Literature has no greater examples than Dickens' stories in English motion pictures. 24-sheet and other posters have refinement and quality appropriate to the subject, which should be treated with real showmanship, in keeping with the production. Make no mistake, "Oliver Twist" is one of the year's great films, and is breaking records everywhere, to attract that hard-to-get audience that's tired of routine pictures. Newspaper ad mats are up to the standard of the film. There's no herald mentioned in the pressbook, and that's too bad, for this is a picture that needs a herald for distribution to schools. We suggest that you take the pressbook personally and show it to school authorities. You may use an oversize ad mat, of which there are several too big for paid space, and print a herald of your own. The boy "Oliver" the character "Fagin" the supporting cast, will put this motion picture one step above any form in which your audience has ever seen or known the works of Charles Dickens.

DEAN MARTIN AND JERRY LEWIS in "That's My Boy" — Paramount. Dean's making passes and Jerry's fumbling. They're majoring in fun, football and the student body. Those record-blasters of "At War With The Army" have gone collegiate. Brush off the S.R.O. sign, it's their picture. If you did it once, you'll find you can do it again. Teen-agers tear the house down in all key cities. You can't keep them out of the theatre. 24-sheet and other posters carry huge blow-ups of the two characters in their caps and gowns. You can make good marquee and lobby display. There's a special herald with a trick fold, that will attract attention. Newspaper ad mats are good, and start off with a set of teasers in two-column width that will serve in many small situations. Use several of these for variety and punch. Big ads are too big for most theatres, but don't discard them all; try to use at least one smash ad, for a smash audience.

HAPPY GO LOVELY—RKO-Radio Pictures. In color by Technicolor. Happy rainbow of rhythm and romance. Love set to music. Youth set to music. FUN set to music. All photographed in Scotland. A singing, dancing, laughing Technicolor picture. 24-sheet and other posters sell Vera-Ellen as the dancer she is—one of the world's best. Good herald keys the campaign, with all the best selling approach. A set of color-glo stills will make an effective lobby display. Newspaper ad mats are numerous and varied as to size, with much the same style, so you can pick the one that pleases you best in your situation. All have lightness and gaiety, which should be sold.

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to Coast
over 1/4 Century

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CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED—HOUSE MANAGER OR EXPERIENCED ASSISTANT that knows operation for 1,000 seat first-run theatre located in Southern New Hampshire. Please state experience, references, and salary expected. BOX 2992, MOTION PICTURE HERALD.

THEATRE MANAGER WANTED. POSITION permanent for reliable person. Midwest situation. Send salary required, experience, and photo first letter. BOX 2990, MOTION PICTURE HERALD.

PROJECTIONIST. PREFER ELDERLY MAN with some sound experience. BOX 2998, MOTION PICTURE HERALD.

MAN TO MANAGE NEIGHBORHOOD THEATRE in Albany. Salary \$75 weekly plus bonus. Steady work. Write, please or wire NEIL HELLMAN, Paramount Theatre, Albany, N. Y.

THEATRE MANAGER WANTED FOR SMALL Maine town. Opportunity for advancement in growing chain. BOX 2600, MOTION PICTURE HERALD.

A RARE OPPORTUNITY IS OPEN FOR AN aggressive showman who can produce results in supervisory management of two first run theatres in controlled, 25,000 population town in Eastern Pennsylvania. The man we are looking for must have an outstanding record in all phases of theatre operation. We can better your present salary and future if you qualify. State in your letter your present connection, qualifications in advertising and picture selling, age and photo of yourself. All replies will be held confidential. Write direct to E. L. TRENCHARD, William Goldman Theatres, 15th & Chestnut Sts., Philadelphia 2, Pa.

POSITIONS WANTED

I HAVE PLENTY OF EARNST MONEY BUT little capital. Experienced sound engineer in installation and service. Licensed projectionist, drive-in theatre managerial experience, seeks connection. 20 years in the business. Age 41. Married. Availability November. Best of references. Reply to BOX 2991, MOTION PICTURE HERALD.

EXECUTIVE AVAILABLE TO ASSIST HEAD of company, 13 years' experience in all phases of theatre business. BOX 2997, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

GOT CHAIR PROBLEMS? LOOK AT THESE values and cheer up. 300 Heywood veneer \$4.75; 500 American panelback, spring cushion, excellent \$4.95; 291 rebuilt Andrews inserted panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MUST VACATE WAREHOUSE BY OCTOBER 1st! Several small lots of chairs to be disposed of: 3,000 American and Heywood (cushions only). Good condition. \$1.00 per cushion. For a real bargain, write us your requirements. JOHN A. MORAN CHAIR COMPANY, 1001 W. Linden St., Scranton, Pa.

WHAT'S YOUR PROBLEM?

MANY READERS OF THIS CLASSIFIED PAGE have a problem—some need a position—others are looking for competent help—many want to buy or sell new and used equipment or theatre properties—whatever may be the problem, the Motion Picture Herald Classified Page usually solves it. It has solved thousands through the years. Yes, and you don't have to consult a psychiatrist to find the answer. The simple fee of 10c per word will do it. MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York 20.

DRIVE-IN EQUIPMENT

DRIVE-INS DON'T DELAY. IMPROVE YOUR light and sound this season. Send for S. O. S. list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

BOUGHT OUT COMPETITOR. CLOSED THEATRE. New neon V marquee 25 x 12 built in sections, metal easily removed. 150 letters—\$37.50. Also Velour screen curtain, 5 colors, track motor complete. Two stainless steel displays, four beautiful front doors aluminum covered. All used 15 months, going for a song, 70% discount. E. J. HUNTER, Colquitt, Ga.

YOU CAN'T TELL 'EM FROM NEW! Holmes Educator \$605; Simplex SP \$995, with Strong Baby Arcs, rectifiers \$1295. All rebuilt like new dual outfits with amplifier and speaker. H. I. generators \$595. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt \$850 pair; pair Brenkert RCA 1 KW Lamphouses and Hertner Generator, rebuilt, \$595; 2 unit electric ticket register, rebuilt, \$129.50; DeVry 30 watt amplifiers, rebuilt, \$67.50; Simplex Intermittents, rebuilt, \$49.50; Western Electric 206 Soundheads, rebuilt, \$195 pair. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

NEW EQUIPMENT

EXHIBITORS ARE GOING FOR OUR TEMpered Masonite Marquee Letters. Here's why: 4"—\$5; 8"—\$9; 10"—\$12; 12"—\$15; 14"—\$18; 16"—\$21. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—MAKE it bright! Flameproofed fungusproofed plastic screens 39 1/2 ft; are lamp reflectors 20% off; coated lenses (20% more light) \$100 pair; rectifier, pulbe 15 amp. \$4.59. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL ALARMS, \$5.50; White plastic coated screens 35c foot; photocells, from \$2.25; sound lenses \$14.50; 60 ampere rectifiers, \$345 pair; film cabinets \$2.95 each. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

EXHIBITORS—NEW PROFESSIONAL PRODUCTION of Broadway hit will tour nation this winter. Book it for your stage. Excellent terms. Write HAMPSHIRE PRODUCTIONS, Box 158, Times Square Station, New York 16, N. Y.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

HEAVY MOTORIZED DOLLY, \$895; RE-RECORDERS, 35mm, \$195; Moviola large preview 35mm machine, \$1695; Maurer late type E recording system, complete, original cost \$4775, excellent, \$1695; Auricon Super 1200 camera, prompt delivery \$2649.50; Micro synchronizer 4 way 16/35mm combination \$195; Bell & Howell 35mm step printer \$995; 5000W Sunspots on stands \$77.50; new 35mm Continuous sound, picture printers \$995; new Bridgmanatic, Jr. 16mm automatic developing machines (plus tax) \$995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12"—\$5.50; 16"—\$7.50; 18"—\$9.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED TO BUY

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BOOKS

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The Product Digest

Saturday's Hero

Columbia-Buchman
—Football, Honor Code

There is no reason to assume that Columbia, the Sidney Buchman company, or anyone having anything to do with this top flight film could have known about the West Point "honor code" scandal, with football overtones, that was to break many months after production was started. However, no matter how you try to figure out this amazing coincidence, the fact remains that in "Saturday's Hero" the exhibitor has, ready-made and served on a platter, some of the timeliest exploitation material—of a type that hasn't been available in many a moon. The tiups that can be made with the West Point story headlines are limitless.

As for the picture itself, it has all the ingredients—good story, action, humor, pathos and fine acting—that make for the most acceptable type of film fare. In addition, the story—based on the novel "The Hero" by Millard Lampell who also wrote the screen version with Mr. Buchman—handles the delicate theme of football scholarships and professionalism of college athletics in a forthright, non-preachy manner. The cast headed by John Derek, Donna Reed and Sidney Blackmer does well by the material.

With Buddy Adler producing and David Miller directing, the film takes a rather leisurely route toward telling its story which concerns Derek, a high school football star, being flooded by offers to "study" at a number of prominent universities which are anxious to have him on their team. Derek, coming from a fine but economically-poor parentage of foreign extraction, really is anxious to be an engineer and he accepts the bid from one of the top universities. He will study, play football, and be paid a certain amount per month for a "job" which he is not required to do.

Derek doesn't like the setup but since he is anxious to make good scholastically, he accepts the situation. However, when a leading alumnus tries to capitalize on him for political purposes, building him up as a national hero to pull people in at the gate, and when a teammate is expelled for breaking the honor code, Derek realizes the futility and hypocrisy and finally leaves the college himself, badly injured and through with football for good. His leaving is made even more significant for him when he learns that despite the deterioration of his studies because of the demands on his time by football, he is given passing grades. Also adding to the complex pattern of events is the romance between him and Miss Reed, the ward of his "benefactor", Blackmer, who has been pushing him for political purposes.

Derek and Blackmer do themselves proud with their performances and Miss Reed complements them perfectly. Also worthy of mention is the performance of Otto Hulett as the coach whose job of pleasing the alumni weighs heavily on his conscience. There are also some pretty wonderful football sequences for the action fans plus a thorough documentation of

what a football player in training has to go through.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.

Release date, September, 1951. Running time, 111 minutes. PCA No. 14623. General audience classification.
Steve Novak.....John Derek
Melvyn Frank.....Donna Reed
T. C. McCabe.....Sidney Blackmer
Meg Roth.....Alexander Knox
Elliott Hulett, Howard St. John, Aldo Dare

People Against O'Hara

MGM—Defense by Tracy

Spencer Tracy is the hero of this story featuring a courtroom drama, the comeback of an alcoholic criminal lawyer and tense police work to ferret out the real murderer. It is his picture from beginning to end and he gives, as usual, a splendid performance.

John Sturges, the director, and William H. Wright, the producer, succeeded in doing a superior job in the always popular detective-court drama pattern. The screenplay by John Monks, Jr. from Eleazar Lipsky's novel, wove the story elements into an interesting plot. While Tracy's acting dominates all the action, good support is given by John Hodiak, the district attorney, Pat O'Brien, a detective, James Arness, the accused, and Diana Lynn, the lawyer's daughter.

Although he had given up criminal practice because it had led to much worrying and too much drinking, Tracy is persuaded to defend John O'Hara, played by Arness, a man charged with murdering his boss, a fish market proprietor in New York City. The district attorney thinks he has a perfect case because the defendant's car was used, the driver said he fired the shots and one eye witness corroborated the testimony. Tracy loses the verdict chiefly because O'Hara did not tell him where he was when the murder was committed. Also Tracy's mind did not function in the courtroom with its former keenness and he had resumed drinking.

Finally Tracy finds out that the defendant's girl is the wife of the local gang leader. It seems that the murder was committed to acquire a traveling bag that was impregnated with dope and worth a large fortune. (This film was in production before the Production Code ban on the illegal drug traffic was re-imposed last March.) Tracy takes a similar looking bag to the murdered man's home to serve as bait to lure the criminal back. By means of a concealed radio Tracy is able to tell Hodiak and O'Brien who committed the crime. However, Tracy is killed before the police can save him. Moved by his heroism, the district attorney

tears up a check Tracy had given a witness to testify for the defense.

Reviewed at the home office. Reviewer's Rating: Very Good.—M. Q., Jr.

Release date, September, 1951. Running time, 102 minutes. PCA No. 15321. General audience classification.

James P. Curtayne.....Spencer Tracy
Vince Ricks.....Pat O'Brien
Virginia "Ginny" Curtayne.....Diana Lynn
Louis Barra.....John Hodiak
Eduardo Canneli, Yvette Duguay, Richard Anderson, Jay C. Flippen, Regis Toomey, James Arness, William Campbell, Ann Doran, Henry O'Neill, Arthur Shields, Louise Lorimer, Katherine Warren, Perdita Chandler, Emile Meyer, C. Anthony Hughes, Don Dillaway, Frank Ferguson, Michael Egan, Dan Foster, Jonathan Cott, Jess Richards, Peter Mamakos, Tiny Timmie Kelly, Jack Lee, Lee Phelps, George Magrill, Lawrence Toland

You Never Can Tell

U-I.—Comedy Fantasy

Judging by reaction of the audience with which this was seen—a city audience—there are at least several dozen laughs along the way. This reviewer can testify without audience reaction that there are at least several good gags and that others are milked for all they're worth—and that Hollywood's current cycle of the different picture has a dramatic, comedy example here.

The picture starts off seriously enough—a straight comedy. A millionaire leaves his fortune to his dog, guarded by his secretary, a trustee. Along comes Charles Drake to woo secretary Peggy Dow; the dog dies; Miss Dow inherits the fortune.

Then begins the plot. Up in animal "Beastatory" (purgatory) there is commotion. King, the dog, is given permission to return to earth to find his poisoner. He takes with him a champion filly.

The two materialize on earth as Dick Powell and Joyce Holden, "private eye" and his inevitable Girl Friday. Occasionally, of course, he growls; it is true he regards trees and hydrants longingly; and observers warned previously would be interested to see him eating dog biscuits. But, by and large, he is human; and his investigation succeeds, despite brushes with the skeptical police, with Miss Dow, and with the villain, Drake. He proves the latter guilty of poisoning the dog, King.

And, when time comes for him to ascend again to "Beastatory," he remains on earth instead, preferring to be a "humananimal."

The very original screenplay was by David Chandler, and by Lou Breslow, who also directed; and it was a Leonard Goldstein production.

Seen at the RKO 86th Street Theatre, New York, with an audience whose shrieking laughter obscured some of the gag dialogue. *Reviewer's Rating: Good.—FLOYD STONE.*

Release date, September, 1951. Running time, 78 minutes. PCA No. 15347. General audience classification.

Rex Shepherd.....Dick Powell
Ellen Hathaway.....Peggy Dow
Perry Collins.....Charles Drake
Goldie.....Joyce Holden
Albert Sharpe, Sara Taft, Will Veider, Watson Downs, Lon Polan

(Continued on following page)

THE RELEASE CHART SHORT SUBJECTS SHOWMEN'S REVIEWS

The Highwayman

Allied Artists—Swashbuckler in Color

The singularly constant legions who turn out for the swashbuckler type of film, usually to be rewarded by nothing more substantial than a display of swordsmanship by actors running out a makeshift script, are in for a far more satisfying experience this time. This finely conceived filming of the famed Alfred Noyes poem of like title is as rich in the fictional ingredients of its kind as the most exacting lover of romantic adventure could wish it to be, but it is also a fully rounded, firmly told and dramatically important story, faithful to its origin and free of the expedient claptrap so often foisted upon audiences under cover of flashing blades and plot convenience. The film is a work of integrity as well as of entertainment, of mental as well as physical heroics, and the impact is intensified by this circumstance. The attraction figures to build attendance as the news of its innate merit spreads.

The period, excellently caught up by the Cinecolor camera, is the England of George II, whose American colonies are being exploited by his unscrupulous noblemen, headed by Charles Coburn and Victory Jory. Philip Friend portrays in stimulating fashion an honest nobleman who, posing as a highwayman, undertakes to thwart the efforts of his fellow courtiers to perpetuate the existing arrangement under which debtors are sent to the colonies under sentence as slave labor. Wanda Hendrix is charming as the tavern lass who aids him, finally giving her life to assure his safety, and Virginia Huston is effective as his former sweetheart, now married to the villainous Jory by imperial command. Performances throughout are top grade.

The script by Jan Jeffries is a trim job, blending potent dialogue with clearly authenticated action, and the direction by Lesley Selander is among that veteran's best works.

It is a Jack Dietz production, produced by Hal E. Chester, with Bernard W. Burton as associate, and its commercial success appears guaranteed by its quality.

Reviewed at the studio. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, August 21, 1951. Running time, 81 minutes. PCA No. 15290. General audience classification.

James Reagan.....Pat O'Brien
Maggie Powell.....Jane Wyatt
Tucker Bourne.....Carl Benton Reid
Gloria Lyndecker.....Mary Castle
Clarke Summers.....Robert Shayne
"Moose" Hendricks.....Mike Mazurki
Jerome Cowan, Marvin Kaplan, Douglas Fowley,
Mickey Knox, Louis Jean Heydt, Harlan Warde,
Wallis Clark, Mary Alan Hokanson, Lewis Martin,
Charles Lane, Guy Beach, Grandon Rhodes, Darryl
Hickman

Criminal Lawyer

Columbia—Drunken Genius

What makes a criminal lawyer named Reagan tick seems to be in this case alcohol; and Pat O'Brien is chosen to give veracity to the role. This he does, indeed; and furthermore, his verve, his quickness give life and entertainment to what might be, and is essentially, a routine program picture concerning a drinking lawyer of some genius who is both bedeviled and relieved by alcohol; and who always comes through with a climactic legal trick. Pat O'Brien seems to be another William J. Fallon; but the picture's general production values are not gaudy or extended enough to become an outline of the renowned New York lawyer's imperishable anecdote and deed.

O'Brien is the fast thinking mouthpiece for criminals, who periodically goes on a toot, and rescues himself in time to produce a trick or a bag of them to free a client. His ambition is to be a judge; but better elements of the bar blackball him. His chance comes in rescuing the son of one of those elements from a vehicular homicide charge, using the devices frowned upon by the bar; in this instance, choosing motorists as jurors, and then framing them in accidents.

His final resort to tricks comes shortly thereafter when his bodyguard, wrestler Mike Mazurki, is arrested for murder of a gangster. O'Brien proves the murderer is his own law partner. Jane Wyatt, as the secretary, gently,

hopelessly, patiently, in love with O'Brien, carries the only other acting burden. Harold Greene is responsible for the story; Seymour Friedman for direction; and Rudolph C. Flath for production.

Seen at the New York projection room. Reviewer's Rating: Good.—F. S.

Release date, October, 1951. Running time, 74 minutes. PCA No. 15054. General audience classification.
James Reagan.....Pat O'Brien
Maggie Powell.....Jane Wyatt
Tucker Bourne.....Carl Benton Reid
Gloria Lyndecker.....Mary Castle
Clarke Summers.....Robert Shayne
"Moose" Hendricks.....Mike Mazurki
Jerome Cowan, Marvin Kaplan, Douglas Fowley,
Mickey Knox, Louis Jean Heydt, Harlan Warde,
Wallis Clark, Mary Alan Hokanson, Lewis Martin,
Charles Lane, Guy Beach, Grandon Rhodes, Darryl
Hickman

Chain of Circumstances

Columbia—Melodrama

The adoption of an infant provides the key for a melodramatic film involving a young couple who find themselves the victims of a "chain of circumstances" for which they are not responsible. The baby adoption angle can be used for exploitation purposes, but the picture has no names that would be of real value.

Production-wise, "Chain of Circumstances" is made up of contrived situations and the story, generally, is lacking in freshness. Richard Grayson and Margaret Field share the lead as the young couple who acquire the little girl from an orphanage on one year's probation.

Grayson, a gregarious chap employed by a jewelry company, helps out a girl fellow-employee by assisting her in pawning a ring. Shortly thereafter, the girl disappears and it is discovered that the ring has been stolen. The mystery deepens when the girl is found poisoned and the circumstantial evidence makes it appear that Grayson is guilty.

Despite his protest, Grayson is threatened with the loss of his job and indictment on a charge of murder. In a last desperate effort to clear himself, Grayson and his wife comb all the pawnshops to establish the vital point that the girl had previously tried to pawn the ring. Purely by luck, they find evidence which leads to the girl's boy friend, which in turn leads to a letter written by the girl to the boy, in which the error of her ways is admitted as well as her intention to commit suicide.

This comes the happy ending with the baby, which has been taken back by the orphanage, returned to the young couple. The leads perform their acting chores acceptably. Produced by Wallace MacDonald and directed by Will Jason, "Chain of Circumstances" was written by David Lang.

Reviewed at the Columbia home office screening room in New York. Reviewer's Rating: Fair.

Release date, August, 1951. Running time, 68 minutes. PCA No. 15378. General audience classification.
Tom Dawson.....Richard Grayson
Dell Dawson.....Margaret Field
Eve Carpenter.....Marta Mitrovich
Marvin.....Harold J. Kennedy
Helen Wallace, Connie Gilchrist

Bitter Springs

Ealing-Bell—Australian Western

Pioneering in the vast expanses of Australia was apparently little different from our own westward movement. At least as represented in this Michael Balcon production from Ealing Studios, the down-under sheep-raiser, in search of rich virgin land, is an almost exact counterpart of the rugged American cowboy of fiction, motion picture and, perhaps, of fact. The Australian pioneers and their women folk of "Bitter Springs" meet, and eventually overcome, unfriendly terrain, hostile weather and resentful savages before they achieve the richer life afforded by the sparsely populated area of the Australian hinterlands.

There have been innumerable films about the early settlers of the American West. "Bitter Springs" differs from these only in that the scenery is novel and the savages are aborigines instead of Indians. The modus operandi of the

aborigines, incidentally, is interesting. They are a more docile, loquacious lot than our Redmen. Also of interest in the film is the method in which the savages hunt kangaroos.

The film opens with Chips Rafferty moving inland with his family to claim a large tract of land granted him by the Government. Accompanying the group as hired hands are the droll Tommy Trinder and sober Gordon Jackson. When the party finally reaches their land, they discover it has only one water hole, the property of a local tribe. Rafferty is belligerent toward the natives, and when they kill one of his sheep for food, he drives them off the land. They leave with Trinder and his son as hostages.

With the knowledge that guns cannot shoot around corners, the aborigines return to the water hole and take possession. Rafferty's son has been killed and the family is dying of thirst when Trinder, who has managed to escape, comes to the rescue with Australian troopers, who swoop down upon the natives, much in the manner of the U. S. Cavalry arriving in the nick of time.

Rafferty has learned his lesson. He realizes he must live in peace with the natives. The natives are permitted to stay and are absorbed into the economy of the ranch. There is a modest romance between Jackson and Nonnie Piper, Rafferty's daughter, which also comes to a successful termination.

Ralph Smart, who wrote the original story, directed from a screenplay by W. P. Lipscomb and M. Danishefsky. The picture was filmed on location in Australia.

Reviewed at a New York screening room. Reviewer's Rating: Good.—TOM CANNING.

Release date, October 1, 1951. Running time, 73 minutes. General audience classification.

Tommy Trinder.....Tommy Trinder
Wally King.....Chips Rafferty
Gordon Jackson, Jean Blue, Nonnie Piper, Charles
Tingwell, Nicky Vardley, Michael Fate, Henry Murdock

David and Bathsheba

20th-Fox—Biblical Drama

Now Darryl F. Zanuck turns to the majesty of the Old Testament and draws upon the story of David and Bathsheba for an interesting attraction bearing that title.

His "David and Bathsheba" is a meticulously produced film, rich in panoply and sweep, happily imprisoned in superb Technicolor and performed with appreciation, deference and understanding by a topnotch cast led off by Gregory Peck as King David and Susan Hayward as Lady Bathsheba. The knowing directorial hand of the years—seasoned Henry King is on display at every turn, handling difficult and sensitive subject matter with keen intelligence and fine craftsmanship with an emphasis, however, on talk rather than action.

It ought not be required to recount the story beyond an outline. David, the one-time shepherd boy, has succeeded the great Saul as King of Israel. The traditional wars of the Israelites against the Ammonites are proceeding. Back from the front, David first spies Bathsheba taking a bath. He summons her to his presence, almost at once falls in love, discovers she long has secretly desired him.

Their illicit romance is quickly sealed and their difficulties almost as quickly launched. Under the laws of Moses, adultery is punishable with death by stoning. But the complications reach further since Bathsheba is pregnant. Determined to keep her at his side at all costs, David orders Uriah, Bathsheba's husband, into the very forefront of battle—at the unsuspecting Uriah's own request—and thereby assures his death. Subsequently, David marries Bathsheba. Meanwhile, however, he has neglected affairs of state and his people are turning restless. Nathan, the Prophet, warns of God's wrath which takes evident turn in many manifestations—the death of David and Bathsheba's son, a drought in the land. But David, once chosen by Samuel, the Prophet, to become the King of Israel and once the lad who slew the mighty Goliath, repents in an impassioned, yet humble,

prayer to God before the Ark of the Covenant and is forgiven.

What the producer and the director set out to do was to tell the drama of a man and a woman caught up in the enveloping coils of a consuming passion. Audiences, accustomed to the modern counterpart in their films, will be interested to learn this sort of physical attraction was not new as far removed as 3,000 years ago. Messrs. Zanuck and King, proceeding from a screenplay by Philip Dunne, accomplish their purpose, for at all times is the personal story of David and Bathsheba down front and center.

Peck is especially good as David. All others are subordinate to him, but perhaps the second best performance is contributed by Raymond Massey as Nathan. Miss Hayward is very easy on the eyes, benefits nicely from Technicolor and speaks her relatively few lines resonantly and well.

Technically, "David and Bathsheba" in every

respect is a triumph of Hollywood skill. The staff responsible for the costuming, the set decorations and the sets themselves deserves unqualified praise. Thus, Edward Stevenson for his costume design, Charles Le Maire for his wardrobe direction, Thomas Little and Paul S. Fox for their set decorations. Lyle Wheeler and George Davis for their art direction. Musical direction under Alfred Newman from orchestrations by Edward Powell is on the side of the notable. Photographically, Leon Shamroy and Fred Sersen turned out a gem, many of the scenes approaching the composition, the feeling and the mood of Renaissance paintings.

Reviewed at 20th Century-Fox screening room in New York. Reviewer's Rating: Excellent.—RED KANN.

Release date, September, 1951. Running time, 116 minutes. PCA No. 15029. General audience classification.

David.....Gregory Peck
Bathsheba.....Susan Hayward
Nathan.....Raymond Massey

Uriah.....Kieron Moore
James Robertson Justice, Jayne Meadows, John Sutton, Dennis Huey, Walter Talon, Paula Morgan, Francis X. Bushman, Teddy Infuhr, Leo Pessin, Gwyneth Verdon, Gilbert Barnett, John Burton, Lundsen Hare, George Zucco, Allan Stone, Paul Newlan, Holmes Herbert, Robert Stephenson, Harry Carter, Richard Michelson, Dick Winters, John Duncan, James Craven

(Review reprinted from last week's HERALD)

SHORT SUBJECTS

POOR LITTLE BUTTERFLY (Columbia) Color Favorite (3607) (Reissue)

A butterfly sailor returns to port aboard a turtle battleship to marry his butterfly girl friend. The courtship runs smoothly and plans are made for the wedding. The ship's whistle announcing the end of shore leave frustrates the plans. The sailor ships out, leaving his broken-hearted sweetheart behind.

Release date, March 15, 1951

8 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 963-964, issue of July 28, 1951.

Feature Product by Company starts on page 953, issue of July 28, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Natl Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good	
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC	A-1		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	June 23	905		A-2	Very Good	
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Oct., '51	81m	Apr. 7	(S)794				
Air Cadet (115)	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good	
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair	
Alice in Wonderland (color)	RKO Disney Feature	Aug., '51	75m	July 7	921	AYC	A-1	Excellent	
Alice in Wonderland (color)	Souvaire Carol Marsh-Puppets	July 28, '51	83m	Aug. 4	967			Average	
Along the Great Divide (025)	WB Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1	Very Good	
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Not Set		June 2	(S)870				
Angels in the Outfield	MGM Paul Douglas-Janet Leigh	Sept., '51							
Anne of the Indies (color)	20th-Fox Jean Peters-Louis Jourdan	Feb. 10, '51	77m	Feb. 17	713		A-2	Good	
Apache Drums (123) (color)	Pentagon Robert Beatty-Moira Lister	June, '51	75m	Apr. 21	810	AYC	A-1	Good	
Appointment With Danger (formerly United States Mail) (5019)*	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good	
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good	
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good	
BADMAN'S Gold	UA Johnny Carpenter-Alyn Lockwood	Apr. 3, '51	56m	Dec. 2		AY	A-1		
Bannerline	MGM Sally Forrest-Lionel Barrymore	Oct., '51							
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20		AYC	A-1	Very Good	
Behave Yourself	RKO Shelley Winters-Farley Granger	Aug., '51		July 21	(S)938				
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY			
Best of the Badmen (color) (175)	RKO Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good	
Big Carnival, The (formerly Ace in the Hole) 5023*	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent	
Big Gusher, The (306)	Col. Preston Foster-Wayne Morris	July, '51	68m	July 14	929		A-1	Good	
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good	
Bitter Springs	Ealing-Bell Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990			Good	
Black Angel	Realart Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137		A-2	Good	
Blazing Bullets (142)									
(formerly Gold Bullets)									
Blue Blood (4904) (color)	Mono. Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		A-1		
Blue Fire	Mono. Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good	
Blue Lamp, The (Brit.)	Mono. Wayne Morris, Adrian Booth	Not Set		Aug. 18	(S)982				
Blue Veil, The	UA Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair	
Bomba and Elephant Stampede	RKO Jane Wyman-Charles Laughton	Sept., '51							
	Mono. Johnny Sheffield-Donna Martell	Not Set		Aug. 18	(S)987				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis Page		Net'l Groups	RATINGS L. of D. Herald Review	
				Issue	Page			
Bonanza Town [367]	Col.	Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929	A-1	Good
Border Fence	Astor	Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	80m				
Born Yesterday [344]*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	890	A	B Excellent
Bowery Battalion [5111]	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714	A	A-2 Fair
Branded [color] [5009]*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1 Very Good
Brave Bulls, The [321]	Col.	Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2 Excellent
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44			Good
Bright Victory	Univ.	Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY	Excellent
Browning Version, The [Brit.]	U-I	Michael Redgrave-Jean Kent	Sept., '51	90m				
Buckaroo Sheriff of Texas [5066]	Rep.	Michael Chapin-Eileen Janssen	May 1, '51	80m	Dec. 30	642	AYC	A-1 Good
Bullfighter and the Lady (formerly Torero) [5009]	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2 Very Good
CALIFORNIA Passage [5005]	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633	AY	A-1 Good
Call Me Mister [color] [104]*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B Very Good
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(S)863		
Canyon Raiders (formerly Wild Horse Prairie) [5151]	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1
Captain Horatio Hornblower [color] [030]	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	885	AYC	A-1 Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870		
Casa Manana [5116]	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m	July 28	(S)947		B
Cattle Drive [color] [128]	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AYC	A-1 Good
Cause for Alarm [118]	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2 Good
Cavalry Scout [color] [5101]	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2 Very Good
Chain of Circumstance	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990		Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2 Very Good
China Corsair [316]	Col.	Jon Hall-Lisa Faraday	June, '51	67m	June 9	878		A-2 Good
Circle of Danger (formerly White Heather) [Brit.]	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1 Good
Cleopatra	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51					
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47		
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39		
Colorado Ambush [4955]	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)844		
Comin' Round the Mountain [127]	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2 Good
Company She Keeps, The (formerly The Wall Outside) [109]	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2 Good
Counterspy Meets Scotland Yard [307]	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1 Average
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654		
Criminal Lawyer	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990		Good
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m				
Crosswinds [color] [5104]	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973		B Good
Cry Danger [115]	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		Good
Cuban Fireball [5007]	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2 Good
Cyclone Fury [368]	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982		Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2 Superior
DAKOTA Kid, The [5067]	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930		Fair
Dallas [color] [011]	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2 Good
Danger Zone [5017]	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B
Dark Waters	Astor	Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44			A-2 B
Darling, How Could You! [5108]	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973		B Good
David and Bathsheba [color]	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990		B Excellent
Day the Earth Stood Still	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51					
Dear Beat [5021]	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2 Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug., '51		July 21	(S)938		
Desert Fox, The	20th-Fox	James Mason-Jessica Tandy	Oct., '51					
Disc Jockey [AA-21]	AA	Jane Nigh-Michael O'Shea	Aug. 23, '51					
Dodge City [017]	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1
Double Crossbones [color] [119]	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC	Good
EMPEROR'S Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1 Very Good
Enforcer, The [015]	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2 Very Good
Excuse My Dust [color] [133]	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-2 Very Good
FABIOLA* [Ital.]	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2 Very Good
Fat Man, The [120]	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2 Very Good
Father Takes the Air [5126]	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907		A-1 Average
Father's Little Dividend [124]*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2 Excellent
F.B.I. Girl [5002]	Lippert	Cesar Romero-Gene Evans	Sept. 7, '51					
Fighting Coast Guard [5010]	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1 Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741		A-1 Excellent
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m				
Fingerprints Don't Lie [5015]	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802		A-2 Fair
First Legion, The	Col.	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2 Very Good
Five [391]	UA	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2 Good
Flame of Stamboul [314]	Col.	Richard Denning-Lisa Faraday	Apr., '51	68m	Mar. 10	751	AY	A-2 Fair
Flight to Mars [5103]	Mono.	Marguerite Chapman-C. Mitchell	Sept. 23, '51					
Flying Leathernecks [color]	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937		A-1 Excellent
Flying Missile, The [335]	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1 Fair
Follow the Sun [112]	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B Very Good
Footlight Varieties [116]	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B Good
Force of Arms	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981		A-2 Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Sept., '51					
Fort Dodge Stampede	Rep.	Allan "Rocky" Lane	Not Set		Aug. 18	(S)982		Good
Fort Savage Raiders [365]	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY	A-2 Good
Fort Worth [color] [028]	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		Very Good
Four in a Jeep [Swiss]	UA	Vivica Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2 Good

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Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Danison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GAMBLING House (formerly Mike Fury) (110)									
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Mono.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
G. I. Jane (5012)	Lippert	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
Go for Broke (129)*	MGM	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Gold Raiders	UA	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Goodbye, My Fancy (024)	WB	George O'Brien, Sheila Ryan	Sept. 14, '51	56m					
Great Caruso, The (color) (127)*	MGM	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great John L., The	Astor	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Great Missouri Raid, The (5013) (color)	Para.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Groom Wore Spurs, The (114)	Univ.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Grounds for Marriage (114)	MGM	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	A-2	Good
Guerrillas of the Underground	Realart	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614	AY	B	Fair
Guilt Is My Shadow (Brit.)	Stratford	C. Bennett-Gracie Fields (reissue)	May 15, '51	97m					
Gun Play (120)	RKO	Elizabeth Sellers-Patrick Holt	July 27, '51	78m					
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Viveca Lindfors-Christopher Kent									
Mar. 18, '51				63m	July 9	(S)406	A	B	
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happy Go Lovely (color) (98) (Brit.)	RKO	David Niven-Vera-Ellen	July 18, '51	88m	June 16	886		A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance (358)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Here Comes the Groom (5010)	Para.	Ring Crosby-Jane Wyman	Sept., '51	114m	July 7	921		A-2	Very Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 12, '51	83m	Aug. 25	990			Very Good
Hills of Ireland (color)	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	July 25, '51	120m	July 21	938			Very Good
Hollywood Story (124)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Honeychile (color)	Rep.	Judy Canova-Eddie Foy, Jr.	Not Set		Aug. 18	(S)982			
Moodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Horse (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hotel Sahara	20th-Fox	Yvonne De Carlo, Peter Ustinov	Oct. 15, '51	87m					
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922			Fair
I CAN Get It for You									
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I Was an American Spy (AA-19) (023)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	May 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good
Iron, Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
JESSE James (color) (057)									
Jet Pilot (color)	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July, '51	106m					
Jim Thorpe-All American (101)	RKO	John Wayne-Jane Leigh	Dec. 22, '51						
Joe Palooka in Hitchhike Killer (5118)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885		A-2	Excellent
Joe Palooka in Triple Cross	Mono.	Joe Kirkwood	Sept. 16, '51						
Journey Into Light	20th-Fox	Joe Kirkwood	Not Set		Aug. 18	(S)982			
Jungle Headhunters (color) (177)	RKO	Sterling Hayden-Viveca Lindfors	Oct., '51						
Amazon Expedition			June, '51	66m	May 12	846	AY	A-2	Good
KATIE Did It (122)									
Kentucky (color) (150)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky Jubilee (5007)	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kim (color) (115)*	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-1	Average
Kind Lady (134)	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-2	Good
King of the Bullwhip	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	908	AY	A-2	Very Good
Kon-Tiki (173)	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
Korea Patrol	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
	UA	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan. 6, '51	654	AY	A-2	Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)									
	Col.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. 11	974			Good

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Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovary) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2	Very Good
Law of the Badlands (113)	RKO	Tim Holt-Joan Dion	Feb. 24, '51	60m	Dec. 30	642			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Aug. 24, '51						
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B	Excellent
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Aug. 4	966			Very Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30			
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2	Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniely-Hugh McDermott	July, '51	75m	July 28	946			Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S)811		B	Good
Little Egypt (color)	Reolart	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965			
Little Giant	Lippert	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46	869		A-2	Very Good
Little Big Horn (5003)	UA	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	750	AY	A-2	Good
Long Dark Hall, The (Brit.)	Col.	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	May 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	July 27, '51	83m	July 28	946			Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25, '51	65m					
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765		A-1	Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar	Not Set		July 7	(S)923			
Magic Face, The	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974		B	Fair
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-1	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	(S)846		A-1	
Man With a Cloak	MGM	Joseph Cotten-Barbara Stanwyck	Oct., '51						
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Man Who Cheated Himself (102)	20th-Fox	Leslie J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Maniacs on Wheels (Brit.)	IRO	Dick Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930			Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug., '51	81m	July 28	945			Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913	AYC	A-1	Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m	July 14	(S)930		A-2	
Massacre in the Orient	Reolart	Leo Carrillo-Turban Bay	(reissue) May 15, '51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Meet Me After the Show (color)	20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965		B	Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Stave Flagg	May 30, '51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	91m	Aug. 4	965			Very Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2	Fair
Mr. Ace	Astor	George Raft-Sylvia Sidney	(reissue) June 15, '51	85m	Aug. 31, '46				Good
Mr. Peck-A-Boo (Fr.)	UA	Joan Greenwood	Oct. 21, '51	74m					
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan	Sept. 21, '51	81m	Aug. 18	982		A-2	Fair
Mr. Belvedere Rings the Bell (124)	20th-Fox	Clifton Webb-Joanne Dru	Aug., '51	87m	July 28	945		A-2	Excellent
Mr. Imperium (color)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845		A-2	Fair
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m	July 28	(S)947			
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B	
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43				Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706			Fair
My True Story (308)	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750	AY	A-2	Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m					
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906			Good
Naughty Arlette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B	Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A-1	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818			
Never Trust a Gambler (326)	Col.	Dane Clark-Kathy O'Donnell	Aug., '51	79m				A-2	
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Aug. 24, '51	76m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allen "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A-2	Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937		A-2	Very Good
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C	Poor
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Glenn	June 22, '51	89m	Aug. 4	966			Fair
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B	Good
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m					
Odette (Br.)	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color) (formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	AY	A-2	Good
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51		May 5	875		A-2	Excellent
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m					
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Ryan-Ida Lupino	Aug., '51		Nov. 4	(S)554			
On Moonlight Bay (color) (029)	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929		A-1	Very Good

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On the Loose (202)	RKO	Joan Evans-Melvin Douglas	July, '51	78m	July 28	945			Good
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	918	AYC	B	Excellent
One Too Many	Hellmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good
Operation Disaster (113) (Brit.)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661	AY	B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B	Very Good
Operation X (333) (Brit.)	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	A-2	Average
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907			Fair
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633	AY	A-2	Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S) 803	A	B	
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10, '51	81m				A-2	
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Payment on Demand (formerly Story of a Divorce (171))*	RKO	Better Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905	AY	A-2	Good
People Against O'Hara	MGM	Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989			Very Good
People Will Talk	20th-Fox	Fory Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981		B	Excellent
Pickup	Col.	Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938		B	Very Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good
Pistol Harvest (205)	RKO	Tim Holt	Not Set	60m	July 28	946			Average
Place in the Sun, A (5102)	Para.	M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937		A-2	Excellent
Pool of London (Brit.)	Univ.	Bonar Colleano-Rene Asherson	Sept., '51	86m	Aug. 11	974			Good
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Prison Break	Realart	Barton MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38				
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
RATON Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-2	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981		A	Good
Red Shoes, The (Brit.) (color)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney	July, '51	92m					
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept., '51	95m	Aug. 4	965		A-2	Very Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706	AY	A-2	Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2	Very Good
Ridin' the Outlaw Trail (364)	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714	AYC	A-1	Good
River, The (color)	UA	Radha-Esmond Knight	R'dshow	99m					
Roadblock (204)	RKO	Charles McGraw-Joan Dixon	Not Set	73m	July 28	945		A-2	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S) 914		B	
Rocket, The	RKO	Robert Mitchum-Lizabeth Scott	Sept., '51						
Rodeo King and the Senorita (5053)	Rep.	Rex Allen	July 15, '51	67m	July 28	946		A-2	Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706	AYC	A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AYC	A-1	Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	Aug. 24, '51	80m	June 30	913		A-2	Good
Salerno Beachhead (formerly Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733	AYC or AY	A-2	Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lumsden-V. Mature-G. Sanders	Mar. 28, '51	78m	Oct. 22	97	AYC	A-1	Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817			Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989			Excellent
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22, '51	70m	July 14	930			Average
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	A-2	Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realart	D. Darrioux-D. Fairbanks, Jr. (reissue)	Mar., '51	78m					
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Very Good
Secrets of a Sinner	Realart	Madge Evans-John Boles (reissue)	Mar., '51	63m					
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907			Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Short Grass (AA 18)	AA	Red Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver Canyon (355)	Col.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906	AY	A-1	Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	AY	A-1	Good
Sinner's Holiday	Astor	George Raft-Randolph Scott (reissue)	Jan. 15, '51	95m	Oct. 4, '30	53			
Sirocco (348)	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	A	B	Good
Skipalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862		A-1	Fair
Sly High (5024)	Lippert	Sid Melton-Mara Lynn	Sept. 21, '51						
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Gray	Oct., '51						
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissue)	June, '51	87m					
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	326	A	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
South of Caliente	Rep.	Roy Rogers-Dale Evans	Not Set		Aug. 11	(S) 975			

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Spoilers of the Plains (5041)	Rep. Roy Rogers-Penny Edwards	Feb. 5, '51	88m	Feb. 10	704	AYC	A-1	Fair	
Stage to Tucson (color) (334)	Col. Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	834		A-1	Fair	
Stagecoach Driver (5153)	Mono. Johnny Mack Brown	July 15, '51	52m				A-1		
Stardust and Sweet Music (form. Calender Girl) (5029)	Rep. William Marshall-Gail Patrick	June 15, '51	60m						
Steel Helmet, The (5006)	Lippert Gene Evans-Stevie Brodie	Feb. 2, '51	84m	Jan. 6	653	AYC	A-2	Excellent	
Stop That Cab (5014)	Lippert Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S)930		A-1		
Storm Over Bengal (579)	Rep. P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38					
Storm Warning (014)	WB Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent	
Strangers on a Train (027)*	WB Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent	
Streetcar Named Desire, A	WB Vivien Leigh-Marlon Brando	Sept., '51	125m	June 16	885		B	Excellent	
Strictly Dishonorable (131)	MGM Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B	Very Good	
Strip, The (140)	MGM Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. 11	974		A-2	Good	
Sugarfoot (color) (016)	WB Randolph Scott-Adale Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good	
Sun Sets at Dawn, The	UA Sally Parr-Philip Shawn	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good	
Sword of Monte Cristo (color) (106)	20th-Fox George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good	
TAKE Care of My Little Girl (color) (119)*	20th-Fox Joanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good	
Tales of Hoffmann (color)	Loppert Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent	
Tall Target, The (139)	MGM Dick Powell-Paula Raymond	Aug., '51	78m	Aug. 4	966		A-1	Good	
Tangier	Realart Maria Montez-Robert Paige (reissue)	Jan. 1, '51	76m	Mar. 16, '46	2895			Good	
Target Unknown (formerly Prisoner of War) (111)	Univ. Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good	
Tarzan's Peril (172)	RKO Lax Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good	
Teresa (137)	MGM Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good	
Texas Never Cry (352)	Col. Gene Autry-Gail Davis	Oct., '51	70m	Mar. 10	750	AYC	A-1	Good	
Texas Carnival (color)	MGM Esther Williams-Howard Keel	Oct., '51	74m	June 9	878	A	A-1	Good	
Texas Rangers (325) (color)	Col. George Montgomery-Gale Storm	June, '51	98m	June 16	886	AY	A-2	Very Good	
They're My Boy (5026)	Col. Dean Martin-Jerry Lewis	Aug., '51	91m	May 19	854			Fair	
They Were Not Divided	UA Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	Apr. 7	793	A	A-2	Good	
Thing, The (174)*	RKO Kenneth Tobey-Margaret Sheridan	Apr., '51	87m						
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent	
3 Desperate Men (5009)	Lippert Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average	
Three Guys Named Mike (119)*	MGM Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good	
Three Steps North	UA Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922	A	A-2	Good	
Thunder in God's Country (5052)	Rep. Ben Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good	
Thunder on the Hill	Univ. Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973			Good	
Thunderhead, Son of Flicka (color) (151)	20th-Fox Roddy McDowell-Preston Foster (reissue)	June, '51	78m	Feb. 3, '45				Good	
Time of Their Lives	Realart Abbott and Costello (reissue)	June 1, '51	82m	Aug. 17, '46				Excellent	
Tokyo File 212 (175)	RKO Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair	
Tomahawk (color) (110)*	Univ. Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	852	AYC	A-1	Good	
Tomorrow Is Another Day	WB Ruth Roman-Stevie Cochran	Sept., '51	90m	Aug. 11	973		A-2	Very Good	
Tony Draws a Horse (British)	Fine Arts Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good	
Too Young to Kiss	MGM Van Johnson-June Allyson	Sept., '51							
Trio (Brit.) (5030)	Para. J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent	
Try and Get Me	UA Frank Lovajoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	805	A	A-2	Excellent	
(formerly Sound of Fury)	UA Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906			Fair	
Two Gals and a Guy	Col. Elizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905	A	B	Good	
Two of a Kind (350)									
UNDER the Gun (109)	Univ. Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613	A	A-2	Very Good	
Unknown Man, The (form. Behind the Law)	MGM Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S)914		A-1	Very Good	
Up Front (118)*	Univ. David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A-1	Excellent	
VALENTINO (color) (320)	Col. Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent	
Varieties on Parade (5020)	Lippert Jackie Coogan	July 20, '51		July 28	(S)947				
Vengeance Trail	Mono. Bill Elliott-Peggy Stewart	Not Set		Aug. 18	(S)982				
Vendetta (167)	RKO Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average	
Vengeance Valley (color) (117)*	MGM Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good	
Vicious Years, The (5191)	Mono. Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811		A-2		
Virginia City (018)	WB Errol Flynn-H. Bogart (reissue)	Mar. 17, '51	121m	Mar. 23, '40	42				
Volcano (Ital.)	UA Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B		
WANTED: Dead or Alive (5154)	Mono. Whip Wilson	Sept. 9, '51							
Warden of the Big House	Realart V. McLaglen-Jackie Cooper (reissue)	June 15, '51	78m						
Warpath (color) (5025)	Para. Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good	
Watch the Birdie (113)	MGM Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589	AY	A-1	Good	
Well, The	UA Henry Morgan, Barry Kelly	Sept., '51	85m				A-2		
Wells Fargo Gunmaster (5061)	Rep. Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	A-1	Good	
When I Grow Up	Col. Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good	
When the Redskins Rode (C) (339)	Col. Jon Hall-Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good	
Whirlwind (354)	Col. Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793	AYC	A-1	Good	
Whistle at Eaton Falls, The	Col. Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4	955		A-1	Good	
Wicked City	Col. M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862		B	Average	
YANK in Korea, A (346)	Col. Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average	
Yec Sir, Mr. Bones (5019)	Lippert All-Star Minstrel Show	July 13, '51		Aug. 11	(S)975				
You Never Can Tell	Univ. Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989			Good	
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good	
Yulon Manhunt (5123)	Mono. Kirby Grant-Margaret Field	July 12, '51		July 20	(S)947		A-1		

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COME AND GET IT! Here, in person, the \$10,000 bill Columbia is offering to the first who can disprove the amazing impersonation in **THE MAGIC FACE**. Touring bill, shown leaving armored car, at Malco Theatre, Memphis, is a crowd-stopping part of picture's ace ad-publicity circus.



YORK, PA. BLOWS ITS TOP! Star Carleton Carpenter, atop the highest building in York, whistles-in the world premiere of Louis de Rochemont's **WHISTLE AT EATON FALLS**. Plants shut down early for the biggest theatre event in town history!



THAT PICKUP HITS THE ROAD! Beverly Michaels, bad girl who means business—show business, that is—starts **PICKUP** tour August 28. When she makes with the come-on everything stops but the rustle of bills in the boxoffice.



EAST MEETS WEST! Foreign Legionnaire Burt Lancaster compares notes with Westernaire Gene Autry on Technicolor **TEN TALL MEN** set. Probably both checking on how other half of the (outdoor) world lives.



IT'S A LONG TIME BETWEEN DRINKS! Thirsty Director William Dieterle and Star William Holden greeted by native girl, pouring, as they land non-stop 2143 miles from Hollywood in Mexico City for location shooting on **BOOTS MALONE**—new Sidney Buchman Enterprise production.